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In future we ask that contributors should supply a short note about themselves for inclusion in 'Notes on Contributors'.

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Editorial

One advantage of on-line publishing is that material received can be made available as soon as it is ready, rather than having to depend in part upon publisher's schedules or financial considerations. The receipt of two articles on eighteenth century French topics has enabled this 'Part Two' of Volume Two to be issued in advance of Volume Three, which is scheduled for the end of the year. The substantial pardessus volume in the Royal Library at Copenhagen seems to have gone largely unnoticed, although it is now available on-line for all to see. A pardessus player himself, Richard Sutcliffe has made a study of it. Some time ago Jens Esberg kindly gave a CD-ROM of the manuscript to the Society, from which Andrew Ashbee has compiled the inventory which complements Richard's article. Much remains to be identified, so Andrew will be pleased to hear of any additional information. Shaun Ng's article concerns an argument between two violists: Rousseau and an unidentified protagonist, possibly fictitious, or possibly De Machy. The basis of his article is a translation of Rousseau's *Traité de la viole* (Paris, 1687).

I am extremely grateful to Richard Carter for sharing the editorial work on this volume.

ANDREW ASHBEE

Abbreviations:

GMO: Grove Dictionary of Music and Musicians on-line
ODNB: Oxford Dictionary of National Biography

The Pardessus Book of Mademoiselle Rochette

RICHARD SUTCLIFFE

Among the large number of surviving sources for the pardessus de viole, manuscripts are relatively rare. The one discussed in this article has recently become available to the public thanks to the wonderful effort of the Danish Royal Library's digitalization project.¹ This manuscript enhances our understanding of the learning process of a middle class amateur musician in Nantes, France. While most of our current knowledge of the viola da gamba and its teachers and performers in France originates from Paris, Versailles and the surrounding areas, Nantes too was one of the musical centres in the country. Several documents point to active viola da gamba players and teachers in the area. Two well known performers recorded in Nantes were Jean-Baptiste-Antoine Forqueray in 1727 and, in the 1740s, the pardessus de viole virtuoso Madame Lévi, who would later make a name for herself as a performer on the instrument in the *concerts spirituelles* in Paris 1745. It is tantalizing to ponder on connections between this pair and the local performers and teachers who apparently influenced the compilation of this manuscript.

A heading on the second page reads: 'This present book belongs to Mademoiselle Rochette, living in Fauxbourg St. Clement in Nantes this 4 May 1758'.² Saint Clement is an area of Nantes which is fairly central and relatively close to the castle of the Dukes of Brittany. The archives of the department of Loire-Atlantique list only one family named Rochette living in Saint Clement during the mid eighteenth century. The book most likely belonged to Anne Rochette who was baptized on 4 October 1739, the daughter of Antoine Rochette and Jeanne Gelineau, who were married in January of the same year. Her father's profession is not given and he had recently moved to Nantes. Her mother's family is listed as *famille tres modeste*. Anne's mother died in 1745 and her younger brother died very young. In 1760 Anne married François Julien Durand and moved to the St. Nicolas area of Nantes. The Durand family had long been established in Nantes and François Julien (1731-1772) held several royal posts, including *conseilleur du roy*, *juge des traites* at the time of his death. Their children were Julien Antoine (baptized 1760), Julien-Joseph (baptized 1762), Angelique Jacquette (baptized 2 August 1766; died 11 March 1773), Louise Félicité (baptized 28 January 1765) and Geneviève-Adélaïde (baptized 8 January 1768). Anne died in April 1784 in Nantes.

The pardessus manuscript was purchased by the Danish Royal Library in 1964 from the English book dealer R.C. Hatchwell.³ It consists of 225 pages bound in

¹ <<http://www.kb.dk/en/nb/samling/ma/digmus/index.html>>

² « Ce present Livre appartient a M^{lle}. Rochette, demeurant aux faux bourg St. Clement à Nantes ce 4 may 1758 ».

³ Information from librarian Jens Egeberg. The shelfmark is CI, 10; mu 6403 2402 and can be seen at <<http://img.kb.dk/ma/div/rochette-m.pdf>>. Page numbers given in this article refer to

folio in a leather cover and the simply ornamented spine has been left blank. The first seven pages of the manuscript were originally unlined, to which the copyist has neatly added staves. The last five pages are also unlined and contain the index. Page numbers have been added, beginning with number one on the twelfth page. While the index is by no means exhaustive it shows that that three folios have been removed from the manuscript. The missing pieces are: *Pareceuse aurore*, *La queue du chat*, *La Carmagnolle*, *La Croisette*, a march, and four rigaudons. Contents of the initial unnumbered pages, which are copied by the principal scribe, are not listed in the index. Two dates appear: page 96 states ‘composed in Nante[s] this 24 January 1758⁴’ and the second unnumbered page includes the inscription quoted in footnote two. As the first numbered page begins with a basic introduction to musical notation it seems very likely that the copyist began with this and continued to the last lined page (where the last piece is incomplete) and proceeded to fill in the remaining blank pages at the beginning of the work (as well as several empty staves found throughout the work). If this was indeed the case and the dates were added at the time of the pieces’ composition, the entire work was copied in the first five months of 1758. In that year Anne was 19 years old, a young lady in what we would now call an upwardly mobile family, undoubtedly already in close contact with her future husband’s family.



Unnumbered page [b]: showing Mademoiselle Rochette owned the book at Nantes

the written page number of the manuscript and do not correspond with the image numbers of the pdf file.

⁴ « fait a Nante [sic] ce 24 janvier 1758 ».

Her manuscript illuminates both the social context of the pardessus de viole outside Paris and also the repertory available to players in the provinces.

Three different hands contribute to the book. Hand A, which is responsible for the majority of the work, occurs throughout, including the inscription found at the beginning of the work and the index. It is clear and neat and is most probably that of Mademoiselle Rochette herself or her teacher. Hand B occurs less frequently and is mostly responsible for adding new pieces on empty staves at the bottom of pages. These short pieces sometimes begin on the last stave of the verso of one page and continue at the bottom of the facing recto page, implying a later addition. A third hand is responsible for several pieces found at the end of the manuscript. This hand, C, is not as educated as the first two. It copies vocal sources only, in contrast to the first two. As Hand C is followed by Hand A it seems unlikely that it is a significantly later one.

While over 250 works were written for the pardessus de viole, or list the instrument amongst performance possibilities, only four other manuscripts of pieces for the pardessus have been identified. One of these is currently held in a private collection and is unavailable for study. The other three are:

Ex Libris Leblanc (F-Pn, Rés. Vmc. Ms. 85) – Arrangements for pardessus and basse de viole of works by Marin Marais, François Couperin, Louis de Caix d'Hervelois, Antoine Forqueray, Roland Marais, together with various vocal works.

Pièces de Viole Ajustées pour le Pardessus de Viole à cinq cordes Par Mr. De Villeneuve 1759 (F-Pn, Vm⁷ 6275) – Arrangements from Marin Marais's *Pièces de viole* books 1-5 as well as the violin part of the *Sonnerie de St. Geneviève* from Marais's *La Gamme*. The second treble parts of several of the Marais suites found in the following manuscript also occur in this work.

Trio de Corelli et pièces de Marais à deux et trois violes en partition 1762 (F-Pn, Vm⁷ 1107) – Containing all 48 trios of Corelli (Opera 1 to 4) and trios by Marin Marais from his *Pièces de viole* books 1 & 4 as well as the *Tempête* from his opera *Alcione* arranged for pardessus de viole, viola da gamba and continuo.

Some pieces identified in the Rochette manuscript are commonly found too in the first two sources above. It is not at all surprising to find the works of Marin Marais in all of them since numerous manuscripts for the viola da gamba from various countries contain copies or arrangements of his pieces. These were upheld as the model of French style and gamba technique for decades after his death in 1728. His widow and daughter both renewed the *privilege* to print Marin's works following his death,⁵ while Marais's son Roland was actively teaching the pardessus de viole and viola da gamba in Paris prior to 1753.⁶

⁵ M. Brenet, 'La librairie musicale en France de 1653 à 1790 d'après les Registres de privileges', *Sammelbände der Internationalen Musikgesellschaft*, (1907), 432, 436.

⁶ *Announce, affiches et avis divers* (Paris, 1753) February.

While many of the works in this manuscript have their origins in vocal or dance music (even though they are frequently destined for the pardessus—indicated by both lyrics and fingerings), this article will examine those which have a particular relevance for the pardessus de viole.

The sources and correspondences which have been currently identified fall into several categories:

Operas

- André Campra, *L'Europe galante* (1697)
- Pascal Colasse, *Thétis et Pelée* (1690)
- Jean-Baptiste Lully, *Alys* (1676)
- Jean-Baptiste Lully, *La Grotte de Versailles* (1668)
- Jean-Baptiste Lully, *Isis* (1677)
- Jean-Baptiste Lully, *Phaëton* (1683)
- Jean-Baptiste Lully, *Armide* (1686)
- Jean-Philippe Rameau, *Amadis* (1699)
- Jean-Philippe Rameau, *Les Indes galantes* (1735)
- Jean-Philippe Rameau, *Les Fêtes de l'Hymen* (1747)
- Jean-Philippe Rameau, *Naïs* (1749)
- Jean-Philippe Rameau, *Le Devin du village* (1752)
- Pancrace Royer, *Zaïde* (1739)

Vocal Music

- Michel Pignolet de Montéclair, *Cantates a voix seul et avec simfonie...premier livre* (1709)

Instrumental Music

- Michel Blavet, *I. Recueil de pieces petits airs brunettes, menuets, &c. avec des doubles et variations accomodé pour les flutes travers., violon, pardessus de viole etc.*
- Joseph Bodin de Boismortier, *Vingt sixième oeuvre de Mr. Boismortier contenant cinq sonates pour le violoncelle, viole, ou basson avec la basse chiffrée* (1729)
- Jean-Baptiste Cupis, *Sonates pour le violon...second oeuvre*
- André Exaudet, *Six sonates en trio a deux violons et basse continue oeuvre II^e...on peut joïer ces sonates a deux pardessus de viole* (1751)
- Jean-Marie Leclair l'aîné, *Premier livre de sonates a violon seul avec la basse continue* (1723)

Jean Baptiste Senaillé, *Deuxième livre de sonates a violon seul avec la basse-continue* (1722)

Viola da Gamba Music

Louis de Caix d'Hervelois, *Premier livre de pièces de viole avec la basse-continue*

Louis de Caix d'Hervelois *Second livre de pièces de viole avec la basse continue* (1719)

(F-F) Foix manuscript of pieces for the viola da gamba

(F-TNm) *Pour la Basse* Tournus manuscript

Marin Marais, *Pièces de violes* (2^e livre) (1701)

Marin Marais, *Pièces de violes* (3^e livre) (1711)

Pardessus de Viole Music

Louis de Caix d'Hervelois, *VI livre de pièces pour un pardessus de viole a cinq et six cordes avec la basse contenant trois suites qui peuvent se jouer sur la flute...IX œuvre* (1751)

(F-Pn) *Ex Libris Leblanc* (see above)

Pierre Hugard, *La toilette: pièces nouvelles pour le pardessus de viole à cinq cordes*

N.G. Lendormy, *Premier livre de pièces pour le pardessus de viole ou le violon avec la basse...œuvre II*

In addition to these identified sources there are several suites of pieces which are probably taken from instrumental sources as yet unidentified.

Other composers whose works are cited but which have not yet been attributed to a specific work are: Anselme, Baptistin (Jean-Baptiste Stuck), Adolphe Blaise, Broudou (or Broudon), Jean-Baptiste Cupis, Desjardins, Le Veins, Mr. Lindel (George Friedrich Handel as identified by a correspondence with Blavet), Jean Joseph Cassanéa de Mondonville, Charles Noblet and Mlle. Restier. Many of the works have been identified due to their concordances with works in the three *recueils* by Michel Blavet although the slight differences possibly point to a third source. The manuscript contains only the solo or melodic voice for most of the works with the exception of a few duos from vocal sources. In several cases it seems likely that Mlle. Rochette, her teacher, or colleagues, owned the originals or a copy of the bass part, as long rests have been preserved in the manuscript version.

As a young woman of marrying age in a middle class family, Mademoiselle Rochette had probably received some basic musical training. The first two numbered pages of the manuscript present basic music concepts such as rhythmic values and a scale, which are quickly followed by melodies. The extreme proliferation of dance tunes throughout the works, especially *contredances*, suggest

that she was also taking dancing lessons. However, on the fourth, unnumbered page of the manuscript there is a rather basic introduction to music:⁷

There are seven notes in music, *ut ré mi fa sol la si*.

There are three clefs. C=sol ut [C clef], g=ré sol [G clef], f=ut fa [F clef].

The clef of c=sol ut, is placed on the 1st, 2nd, 3rd, 4th lines.

The clef of g=ré sol, is placed on the 1st, 2nd.

The clef of f=ut fa, is placed on the 3rd and 4th lines.

The semibreve equals 2 minims, the minim equals 2 crotchets, the crotchet 2 quavers, the quaver equals 2 semiquavers, the semiquaver equals 2 demisemiquavers.

The dot equals the half of the note which precedes it and augments it by the half of its value.

The sharp raises the note by a semitone.

The flat lowers the note by a semitone.

The natural restores the note to its natural tone.

The *baton de mesure* equals 4 bars [refers to a rest of 4 bars which fills the space between two lines of the staff].

The half equals two [bars].

The quarter [our modern semibreve rest] equals a semibreve.

The *demi quart* [half of a quarter] equals a minim.

The *soupir* [quarter rest] equals a crotchet.

The *demi soupir* [half quarter rest] equals a quaver.

The *quart de soupir* [quarter quarter rest], equals a semiquaver.

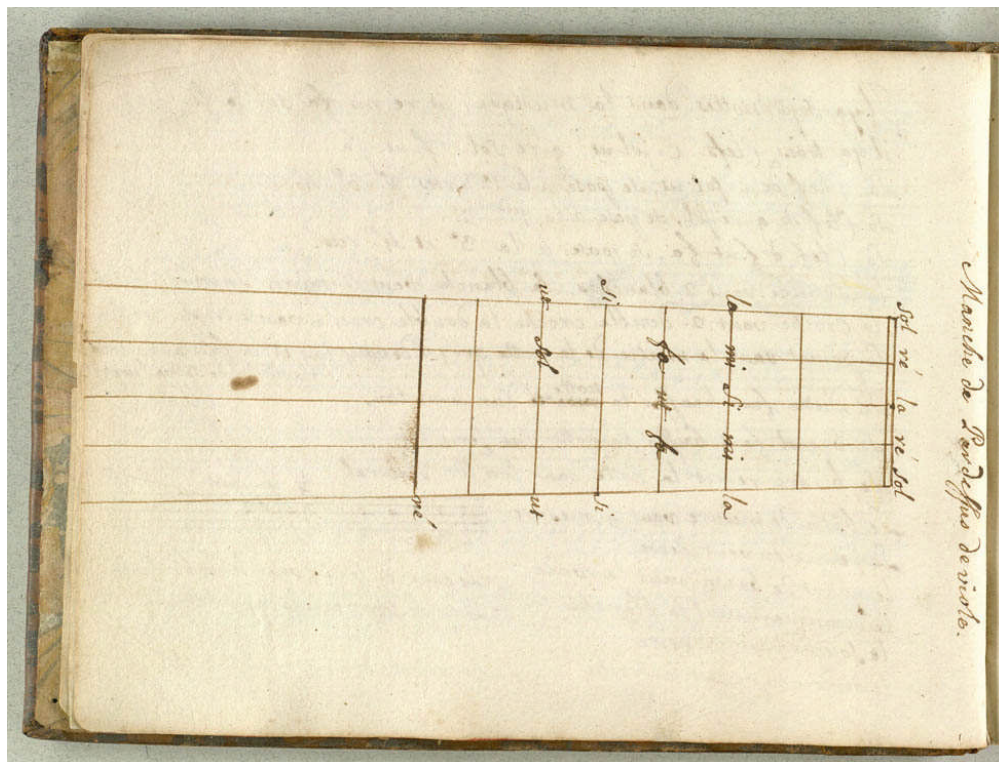
The *triple soupir* [triple quarter rest, referring to the three flags on the rest] equals a demisemiquaver.

A small music example illustrating the different types of rests also accompanies this text. It is clear that this is a short and compact introduction to musical notation, but not specific to the pardessus de viole at all and there is no information regarding the names of the notes on the lines and spaces. This type of introduction was not at all uncommon in tutors of the time. It is possible that Mlle. Rochette had a basic knowledge of music but was rhythmically challenged, hence the insistence on the values of the notes and rests. The first few lines introduce a multitude of clefs (soprano, mezzo-soprano, alto and tenor clef for the c-clef, French violin clef and treble clef for the g-clef and baritone and bass clef for the f-clef). This is possibly copied from a theoretical work as it seems highly unlikely that Mlle. Rochette would have encountered some of these archaic clefs in the repertoire that she was copying. In the case of the Montéclair cantata *La Badine* the clef has been changed from soprano in the original to treble in the manuscript. Two of the Senaillié sonatas for violin have also had their original French violin clef changed to treble clef.

This initial introduction to musical notation is followed by a diagram showing the position of notes on the neck of the pardessus de viole. This diagram, entitled *Manche de Pardessus de viole*, is similar to that found in Corrette's pardessus method but is not copied exactly. It shows the names of the strings and their tuning (g, d',

⁷ For the original French text see the fourth unnumbered page of the original.

a', d'', g'') as well as the seven frets. Each natural note has been indicated from g to d'' and unisons have been omitted.



Page [e]: Diagram of notes for the pardessus de viole.

Six pages of music follow before the next section of didactic material. Here two pages consist of a visual presentation of the seven musical notes on the treble clef staff, as well as the eight clefs presented above, with the appropriate reference note marked (ut, sol, or fa respectively). The different rhythmical values are also presented on various lines, showing their stems either going up or down as well as examples of quavers, semiquavers, and demisemiquavers either beamed together or separately. Sharps, flats and naturals are also presented in order (five sharps in the key of B major, five flats in the key of D-flat major and five naturals). Dotted notes are also presented but with no explanation of values. Two ornaments are shown: the *coulé* (a grace note filling in a descending third) and the *port de voix* (an appoggiatura). A C major scale both ascending and descending finishes the purely didactic material. What follows are several exercises probably copied from the source for this information. The first is a simple exercise in the key of C major which presents one of the most frequent ornaments encountered in this work, the horizontal wavy line. Bordet's *Méthode raisonnée*, a contemporary work containing the same types of pieces as seen in the Rochette manuscript, presents this sign as a *cadence coupé*, but when we compare the pieces transcribed in the manuscript we quickly see that this sign is used to replace many sorts of ornaments in the originals. A second longer piece entitled *Leçon de tierce* makes similar use of this ornament and also indicates bow directions *p* for *poussez* and *t* for *tirez*; it also

indicates fingerings for the pardessus. If the latter piece is indeed copied, it presents us with an interesting possibility. The only existing method for the pardessus de viole which contains musical examples is that by Michel Corrette which appeared around 1749. This *Leçon de tierce* does not appear in that work. An earlier method by Joseph Bodin de Boismortier from 1741 is lost, but may have presented some of that material. A final short didactic section is found on page 229 of the manuscript, added on the last two staves, and shows the notational equivalent of the fingering chart found at the beginning of the work, it also has a short C major scale in thirds.



Page 1: rudiments of music.

While these didactic materials do not give us a clear picture of Mademoiselle Rochette's musical training prior to beginning this manuscript (and presumably lessons on the pardessus de viole), the pieces present an enticing picture of what type of repertoire performers on the instrument were playing. While the instrumental sources are without a doubt the most interesting from a technical point of view, let us begin with the vocal sources.

The operas from which extracts appear in the Rochette manuscript were originally published from 1668 to 1752 and it is not clear whether these were also experiencing a revival either in Paris or Nantes closer to 1758. Seven out of the thirteen operas found in the manuscript had been performed in Paris in the decade preceding the date of this manuscript. For the most part these arrangements consist of the first violin part to overtures, chaconnes, passacailles or other dances

from these works. In a few cases an air has been copied, often with its text. Dances from operas were often presented in choreographic *recueils*, which appeared on a yearly basis, giving the melody line as well as the baroque choreographic notation and enabling the knowledgeable dancer to recreate the dances seen at court and the opera. Perhaps Mademoiselle Rochette, her teacher, or her friends owned several of these.

Another identified vocal source presents us with an interesting performance possibility. Montéclair's cantata *La Badine* from his first book of cantatas published in 1709 has been copied in an unusual manner. The original work is for soprano and basso continuo with the possibility of a solo for the bass viola da gamba. The Rochette manuscript contains the entire vocal part, but with the clef changed from the original soprano to treble. It is a faithful copy with some small ornamental exceptions. What is interesting is that bowing indications are found throughout the piece. Montéclair indicates that the first air can be performed entirely instrumentally before the singer begins; however this is not shown in the other movements. The Rochette manuscript has bowing indications for two of the airs. Perhaps this piece was performed both instrumentally and vocally, either in alternation or simultaneously. This type of practice is seen in other sources, such as the *recueils* of airs by Granier which appeared in the late 18th century. These works present a vocal and instrumental line in score format for voice and various treble instruments, amongst them the pardessus de viole. The pardessus de viole easily allows the performer to sing and play while maintaining the proper poise necessary for an upper class woman of the time.

Turning from the vocal sources to the instrumental ones it is important to bear in mind the advice of Michel Corrette, who described the 'repertoire' of the pardessus de viole thus:

This tuning [of the five-stringed pardessus de viole] is the most well adapted for playing sonatas written for the violin, as the famous Madame Lévi played. ... As well, if you would like to play concertos and sonatas for the violin, it is necessary to play the *quinton* [Corrette refers to the five-stringed pardessus de viole using the term *quinton* as well] as all the good composers since Corelli have written all their symphonies for the violin.⁸

When Corrette describes the manner of playing arpeggiated figures on the pardessus de viole he specifically mentions the composers Vivaldi, Tartini, Scacia and Locatelli. The identified instrumental sources for the Rochette manuscript come from works for the violin, violoncello and viola da gamba. While all of these are interesting in terms of the repertoire of the instrument, it is those of the viola da gamba which show us the transcribing tricks used to make a piece for the viola da gamba, a bass instrument with seven strings, playable on the pardessus de viole.

⁸ Michel Corrette, *Methode pour apprendre facilement à jouer du Par-dessus de Viole* (Paris, 1748), 2.

Before examining the pieces which have been transcribed from viola da gamba or pardessus sources, we will briefly look at those from other instrumental sources.⁹ These are mainly violin pieces with one exception, the *Gavotta*,¹⁰ which corresponds to Boismortier's opus 26, a work for violoncello, viola da gamba or bassoon with continuo. The original is in E major while that in the Rochette manuscript has been transposed in C major. E major is an extremely awkward key on the five-stringed pardessus de viole as it requires extended fingerings. It is possible that the transcriber made the transposition simply to facilitate the piece's execution, or possibly that another version of this piece exists in another collection. In the final measure of the first section a cadential descent of an octave (c" to c') has been omitted, possibly a reference to a flute or oboe version, although the double-stop found in the original violoncello version has been preserved. Several slurs and articulations have also been simplified.

Seven works in the Rochette manuscript have been identified as being for the violin. The first should come as no surprise to anyone familiar with *recueils* from the mid to late eighteenth century, since the *menuet* by Exaudet is possibly the most copied piece from this time.¹¹ The version presented in the present manuscript is heavily simplified and was undoubtedly copied from one of the numerous compilations circulating at the time. Two single movements from violin sonatas by Jean-Marie Leclair l'aîné and Jean Baptiste Senaillié have been modified from their original versions, possibly implying a source such as a *recueil* which had republished these pieces. In the case of the *gavotta* by Senaillié the original clef has been changed from French violin clef to standard treble clef.¹² The *menuet* by Leclair has reduced the almost constant double-stops to a simple melody line.¹³ A third individual movement, a *menuet* by Cupis¹⁴ has been quite heavily modified from the original. Comparisons between the two show there are several bars here which create unwanted dissonances with the original bass, but as they are repeated consistently throughout the piece in parallel passages, a third source seems to be implied. The rhythms have also been ornamented in several passages, such as passages of quavers which have been transformed into triplet figures.

The first three works in the second book of violin sonatas by Senaillié have been copied in their entirety and have all had their clefs changed to standard treble clef from French violin clef. This modification aside, there are only minor changes to the originals.

Three pardessus de viole sources have been identified among the piece in the Rochette manuscript. Six movements from Lendormy's *Premier livre de pieces pour le pardessus de viole ou le violon avec la basse* have been copied and heavily modified.

⁹ All identifications have been made by the author and are shown in Andrew Ashbee's inventory of the manuscript following this article.

¹⁰ MS, p. 133.

¹¹ MS, p. 22.

¹² Senaillié, *Deuxième livre*, 39: MS, p. 105.

¹³ Leclair, *Premier livre*, 31: MS, p. 114.

¹⁴ Cupis, *Sonates*, 5: MS, p. 72.

Rochette	Lendormy
Premiere Musette, 40	1 ^{re} . Musette, 4
2 ^e . Musette, 40	2 ^e . Musette, 4
La Destanville, 41	La Déstanville, 5
2 ^e . Air, 41	2 ^e . Air, 7
Air gay, 93	Air Gay, 6
Rondeau, 94	Rondeau, 2

Bowing and fingering indications have been added; ornaments, slurs and chords have also been added or changed. Several measures and *da capos* have been omitted in several movements.

Two other pieces have been identified thanks to the pardessus repertoire. The *marche des bouzards*¹⁵ is found in the Le Blanc manuscript as an untitled duet for two pardessus. The *Air Legere*¹⁶ ‘Ce ruisseau qui dans la plaine’, resembles a movement of Hugard’s *La Toilette* entitled *La Mondonville*. It seems very likely that this air is originally by Mondonville.

One final piece from the pardessus repertoire, the *fanfare*,¹⁷ is found in Caix d’Hervelois’s sixth book, the Le Blanc manuscript, and Blavet’s first *recueil*. Caix d’Hervelois uses the same title, while Le Blanc calls this piece *La Dauphine* and Blavet *Dans ces aimables lieux*. It seems clear that this was an operatic or dance tune which was popular at the time. The Rochette version of this piece has probably been copied from a source other than Caix d’Hervelois as all the chords have been omitted as well as some slurs and ornaments.

The remaining pieces which have been identified from the Rochette manuscript come from works for bass viola da gamba. These are:

Rochette	Original
[<i>Vous qui donnés de l’amour</i>], 227	[Untitled, 11], Foix manuscript
<i>La Lionaise</i> , 52	<i>Lyonnoise</i> , Tournus manuscript, 24
<i>Menuet de Mr. De Caix</i> , 4	<i>Menuet</i> , Caix d’Hervelois I, 20 <i>P Menuet</i> , Foix manuscript, 3
<i>Musette de mr. De Caix</i> , 12	<i>2^e Musète</i> , Caix d’Hervelois II, 5
<i>Les Petits Doigts de Mr. For</i> , 106	<i>Les petits doigts</i> , Caix d’Hervelois I, 22
<i>La Milaneze</i> , 116	<i>La Milaneze</i> , Caix d’Hervelois I, 5
<i>Marche du Czart</i> , 152	<i>Marche du Czart</i> , Caix d’Hervelois II, 17
<i>L’henriette</i> , 174	<i>l’Henriette</i> , Caix d’Hervelois I, 36
<i>Menuet de mr. Marais & Double</i> , 6	<i>La Trompette Menuet & Double</i> , Marin Marais III, 52
<i>La Brillante</i> , 110	<i>La Brillante</i> , Marin Marais III, 57

¹⁵ MS, p. 9.

¹⁶ MS, p. 90.

¹⁷ MS, p. 17.

The two pieces which are also found in other manuscripts are rather unusual discoveries. *La Lionaise* is probably from an instrumental source. The Tournus version is in D major while the pardessus version is in G major. This transposition avoids passages which would be too low for the pardessus de viole. Only cadential chords have been preserved in the pardessus version. These chords have been re-voiced for five-stringed pardessus, with the exception of the final one which is unplayable but was probably copied directly from the original source, although transposed to the new key. It is interesting to note that the Tournus manuscript comprises 144 pieces for solo bass viola da gamba, 136 of which are by Sainte-Colombe, and has been dated to c.1690. The second of these two pieces is untitled. The Rochette index calls it *Vous qui donnés de l'amour* and it occurs in the Foix manuscript in virtually the same version.¹⁸



Page 52, La Lionaise

The majority of the pieces from bass viola da gamba sources come from the first and second books of Caix d'Hervelois. These transcriptions are in general very faithful to the originals. There are small passages where an octave transposition has avoided passages which would be too low for the pardessus and in the case of the *musette* the last couplet, which was an ornamented version of the A section in

¹⁸ At the time of writing this article it is possible to view the entire manuscript in pdf form at the website of the Coen Engelhard, the publisher of a facsimile edition of the same: <<http://www.coenengelhard.eu>>.

the original, has been left out in favour of a da capo in order to save space. In the *Marche du Czart* the repetition of A, which was fully written out in the original, is almost always given as a da capo, or in one case written only once instead of twice. One small passage has been rewritten in order to avoid a passage too low for the pardessus de viole, but the original melody is picked up again less than a bar later. *L'henriette* is incomplete and we see a frustrated little scribble at the end of the line as the copyist realizes this fact; however the missing four bars are the same as the last four bars of the first section of the piece, making this transcription performable.

When discussing the pieces by Marin Marais it is interesting to compare them with the transcriptions for five-stringed pardessus de viole by Villeneuve. The Villeneuve manuscript often makes awkward octave transpositions in order to retain the chords found in the solo viola da gamba part. The Rochette manuscript omits the chords or uses a simpler re-voicing which preserves the melodic line of the solo voice. The Villeneuve also presents an 'updated' version of many of Marais's pieces, adding very virtuosic variations and ornaments in the current style; the Rochette manuscript does not have the same intent. There is a clear difference in the skill of the intended performers of these manuscripts.

In *La Brillante* one entire couplet is transposed up an octave, but otherwise there are very few changes between the original and the Rochette versions besides the occasional slur, bowing indication, dynamic or ornamentation. As seen in the *musette* of Caix d'Hervelois, the last variation of the A section of *La Polonaise* and *La Brillante* has been omitted in favour of a da capo. The *enflés* and complex ornamentation which are so typical of the early 17th century French style of viola da gamba music have often been either omitted or simplified to the wavy horizontal line seen throughout the manuscript.

While the Rochette and Villeneuve manuscripts were compiled at the same time it may seem surprising that the former does not contain more works by Marin Marais. As mentioned previously, even though Marin Marais had died 30 years earlier, his wife and daughter continued to republish his music and his son Roland taught in Paris until at least 1753, probably making extensive use of his father's pieces and reputation. The works of Marin Marais may have been less available outside Paris, especially in the 25 years since their first publication, compared with the works of Caix d'Hervelois. His last book of bass viola da gamba pieces was published in 1748 and his two books for pardessus de viole appeared in 1751 and 1753. Caix d'Hervelois's books for pardessus de viole as well as his publications for flute are mainly transcriptions of his works for bass viola da gamba. It is not surprising that the compiler of the Rochette manuscript continued this logic.

The Rochette manuscript offers us a rare glimpse into the daily practices of a mid eighteenth century amateur musician. Its pieces have been chosen from popular and learned sources and present varying levels of difficulty. They range from slight humorous and dance pieces to moderately challenging works from the violin and viola da gamba repertoire. As further identifications are made and new sources discovered we can hope that many of these enticing pieces, while pleasing on their

own, can be restored with their original basses. The manuscript is a further step in presenting a more accurate picture of the pardessus de viole as a regularly used musical instrument of the 18th century and documents the practice of adapting pieces from various sources to its use.

An inventory of DK-Kk, CI, 10; mu 6403 2402

ANDREW ASHBEE

As the current curator and compiler of the Society's *Thematic Index of Music for Viols*, I have been attempting to increase its coverage of continental music and musicians. I am very grateful to Jens Egeberg for kindly sending me a CD of the manuscript DK-Kk, CI, 10; mu 6403.2402 in The Royal Library, Copenhagen, where he is a curator. I was delighted to find that Richard Sutcliffe has studied this book for some time, since it is far removed from my own work on English viol sources. He has contributed all the identifications listed below. As an appendix to his study I present an inventory of the pieces in the hope that further identifications will be made, enabling them to be added to the *Thematic Index*. I ask that any such discoveries are notified to me, Andrew Ashbee, at 214 Malling Road, Snodland, Kent ME6 5EQ [e-mail: aa0060962@blueyonder.co.uk]. The volume concludes with a manuscript list of contents which seems to have been made before all the music was entered. Conversely it shows a few titles where pages are now missing. The page numbers are the originals shown in the manuscript. Clefs are G2 except where shown [usually 'G1']. Titles/details/variants in brackets () derive from the manuscript list rather than those on the page, and the latter has clarified a few words). [song] implies a texted piece. Some of the vocal works have been identified from operas and song titles, but these have not necessarily been checked with the originals.

Page number; [editorial] sequence (); title; incipit; [comment (if any)]

[a] (1) Contredance La Six Sols, ou la petite Lingere



[a] (2) Le Ballet du Charbonniers



[a] (3) La force



[b] (4) La Rencontre



[b] (5) [song] Je suis né natif de Chinon excellent joueur de Guitare



[c] (6) La St. Cast



[c] (7) L'adorable



[c] (8) La Bateliere



[d-e] notes on rudiments of music; diagram of notes on the pardessus de viole

[f] (9) La fustemberg



Appears in a concerto comique by Corrette. Original possibly by Purcell from *The Virtuous Wife*? [Zimmerman, 611/9]

[f] (10) Marche de la grande Loge de la maçonnerie



[g] (11) L'aimable nouvelle



[g] (12) Les deux Commeres



[g] (13) La felicité



[g] (14) La Mandrain



[h] (15) [song] Air Gratieux. Ces bois qui parent nos montagnes [two lines only]



[h] (16) Lescalade



[i] (17) La Coudé



[i] (18) Les Etrences mignonne



[j] (19) [song] Je vois du plus beau jour naître l'aurore



[k] (20) [song] une timide bergère



[l] (Principe de la Musique) notes on rudiments of music

2 (21) [exercise] Leçon de tierce

2 (22) Le point du jour

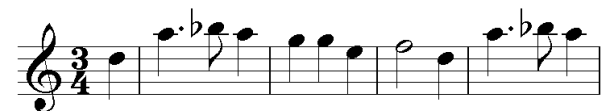


3 (23) Menuet



Same as 11 (35) below

3 (24) Air. Legezic [?] (Menuet)



4 (25) Menuet de mr De Caix

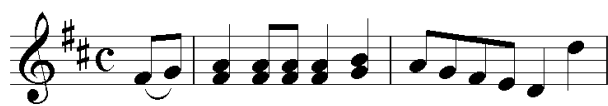


[Caix d'Hervelois, *Premier livre de pièces de viole*, no. 20]

4 (26) La Provincalle



- 5 (27) Marche du Roy de Pruce



Corette, *Les Amusements de Parnasse* ?

- 6 (28) Menuet de Mr Marais [and] Double



[Marin Marais: *Troisième Livre* (1711), 52; VdGS nos. 72-73]

- 7 (29) du jeune object que j'adore



- 8 (30) Pour toy seule je respire



- 9 (31) Marche des houzares



Le Blanc, F-Pn, Rés Vmc ms. 85

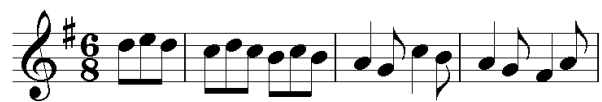
- 10 (32) Les Petits Balets



- 10 (33) (1.) Tambourin



- 11 (34) La Sicillienne



11 (35) (petit) Menuet



12 (36) Musette de m^r De Caix



[Caix d'Hervelois, *Second livre de pieces de viole*, no. 5]

13 (37) La Vandangeuse



At the bottom of this page is a small incipit called 'autre'; it is the same as the untitled piece on p. 15 (41)

14 (38) Les Brasseurs



14 (39) Le Combat de Cithere



15 (40) Menuet de m^r Broudou



15 (41) [untitled]



15 (42) Cotillon



Same as 201 (untitled and not in original inventory)

- 16 (43) Menuet de (m.^e) Baptistin [Jean-Baptiste Stuck]



- 17 (44) Menuet et quoy sans cesse



- 17 (45) fanfare



Concordances in Blavet, *Recueil de pièces*, I, no. 2; Blavet, *Recueil de pièces*, III, no. 77; Rameau, *Amadis*; Le Blanc, *La Dauphine*, Caix d'Hervelois, *Sixième livre de pièces pour un par-dessus de viole*, no. 22.

- 18-19 (46) Ouverture de *Thetis et Pellé*



[Pascal Collasse]

- 19 (47) Duo (air de la suite de l'ouverture)



[Pasqual Collasse]

- 20 (48) Menuet



- 21 (49) (autre) Menuet



22 (50) 1^{er} Menuet de m^r Exaudet



[André-Joseph Exaudet: last movement, Op. 2, No. 1]

22 (51) Les S^{tes} Claires. Contredance



23 (52) Menuet



23 (53) (un petit) Noël



24 (54) Menuet [same as (43)]

24 (55) Noël



[Basque carol: *Eguberrien jitia*z]

25 (56) Menuet de Mr Broudou



26-27 (57) La Grotte de Versailles



[Jean-Baptiste Lully, 1668: overture]

27 (58) [song] Il faut pour charmer les belles



28 (59) La Lamotte (La motte)



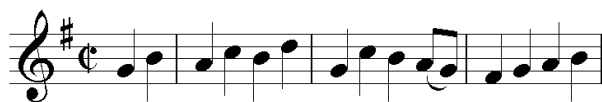
28 (60) La Nouvelle Anglois



29 (61) La Dauphine



30 (62) L'Ecossoise



30 (63) La Piere fitoise (la phitoise)



31 (64) L'Estravagante



31 (65) La Jalouse (jalousie)



32 (66) Ecots (Les ecots de la grotte de versaille)



[J. B. Lully: *La Grotte de Versailles*]

33 (67) 1^{er} Menuet (Deux Menuets nouveaux)



33 (68) 2^{me} Menuet



34 (69) Entrée de chasse des festes grecques



Blamont, *Les fêtes grecques*, 1723

34 (70) Le dominaux



35-36 (71) Pareceuse aurora [sheet missing from copy]

37 (72) Contredance: La Vivacité



37 (73) La Tapissiere



38 (74) Contredance: La favourite



38-39 (75) Contredance: Les Sarsos



39 (76) [song] Paisible lieux agreables retraittes



40 (77) Premiere Musette



[Lendormy, *Premier livre de piéces pour le pardessus de viole*, no. 4]

40 (78) 2^e musette



[Lendormy, *Premier livre de piéces pour le pardessus de viole*, no. 4]

41 (79) Premier air. La Destanville



[Lendormy, *Premier livre de piéces pour le pardessus de viole*, no. 5]

41 (80) 2^e air



[Lendormy, *Premier livre de piéces pour le pardessus de viole*, no. 7]

42 (81) [G1] 1^{er} Menuet



42 (82) [G1] 2^e menuet



43 (83) [G1] Menuet de (m^r) Cupis



44-45 (84) [song] Agreeable séjour. air tender de m^r Noblet



45 (85) Allemanda



46 (86) Allegro



47 (87) Allegro ma non presto



48 (88) Reprise (suite de l'allegro)



49 (89) Marche



49 (90) Petit air



50-51 (91) La fleur (Grand air, et la fleur)



51 (92) La Candie



52 (93) La Lionaise



[also in F-Tm, 29]

53 (94) [G1] Menuet du sieur Mondonville



[Jean-Joseph Cassanéa de Mondonville]

53 (95) [G1] 2^e Menuet



54 (96) Premier Menuet



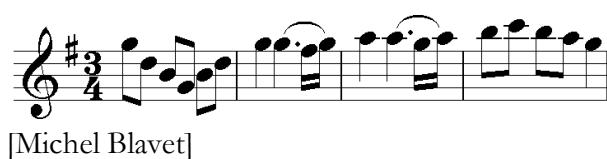
54 (97) 2^e Menuet



55 (98) 3^e menuet



55 (99) Menuet de (m.^e) Blavet



56 (100) 2e menuet du sieur Baptistin, après, re, mi, fa, mi, re, la



56-57 (101) Premier menuet de la Comedie Italienne
(Deux menuets de la Comedie Italienne)



57 (102) 2e menuet



58-59 (103) [song] Lieux Charmante, retraites tranquilles



59 (104) [song] Vôte Coeur doit être flatté. Titon



59 (105) [song] Ta foy ne m'est point ravie



60-61 (106) [song] Tu Dieu des Coeurs



62 (107) [song] Air de Glée. Je vais revoir



63-64 (108) [song] Ariette Italienne. Regnés avec douceur



65 (109) Musette En Rondeau



66-67 (110) Ouverture de Phaëton



[Jean-Baptiste Lully: *Phaëton* (1683): overture]

67 (111) (La) Descente de Mars



[Jean-Baptiste Lully: *Thésée* (1675)]

68-69 (112) Entrée Les Sauvages



[Jean-Philippe Rameau. *Pièces de Clavecin* (1731)]

69 (113) air Gratieux. Le tems qui fuit et s'envoie (s'envole)



70-71 (114) Ouverture du tems



[Jean-Baptiste Lully: Ballet, *Le Temps* (1654): overture]

72 (115) Menuet de m.^r Cupis. (accommodé)



[same piece as (82)]

73 (116) Giga



74 (117) Menuet de m.^r Cupis (avec agreements)
[same piece as (82) and (114); in G]

75 (118) Musette



Same as 151 Musette (different key)

76-77 (119) La Sabotiere Engloise



77 (120) Le Badinage. Contredance.



78 (121) [song] Air Gratieux. Venés amour.



79 (122) [song] Air tender de l'opera de Zaide
(tesmoins de mon indifference)



[Joseph-Nicolas-Pancrace Royer: *Zaïde, Reine de Grenade* (1739)]

80 (123) [song] air Italien. Tircis voyant que se (sa) Lisette



81 (124) Gavotta



82-83 (125) Allegro



84-85 (126) Allegro



86 (127) [song] Le Papillon (inconstant)



86-87 (128) [song] Jeune et charmante (iris)



87 (129) Epée Royale



88 (130) [song] Aire tender par le S.^r Anselme.
Que vous êtes heureux



89 (131) [song] Air gracieusement. Belle Eglé, vous faites renaitre



90 (132) [song] Air Legere. Ce Ruisseau qui dans la plaine



Similar to Hugard, *La Toilette*, 16, entitled *La Mondonville*,
probably a piece by Mondonville. *Titon et l'Aurore* has a piece with
the same title.

91 (133) [song] Air serieux. ah! que vous chanter (Chantés) tendrement



92 (134) Menuet de m.^r Lindel



Identified as Handel in Blavet, *Recueil de pieces*, I, no. 62

93 (135) Air gay



[Lendormy, *Premier livre de pièces pour le pardessus de viole*, no. 6]

94-95 (136) Rondeau



[Lendormy, *Premier livre de pièces pour le pardessus de viole*, no. 2]

96 (137) Aria 'fait A nante ce 24 janvier 1758'



97 (138) Le Ballet des Corsaires



Same as 170 with same title

97 (139) Dans une Cabanne obscure



98 (140) La St. Cloud



98 (141) L'amant frivolle & Volage



99 (142) Giga. allegro



99 (143) Sonata 2^{da}



100 (144) Allegro [part of Sonata 2da?] (Sonata prima)



100 (145) Sonata Terza. Adagio



101 (146) Allegro [Sonata terza?]



101 (147) Adagio [Sonata Terza?]



102 (148) Allegro [Sonata Terza?]



102 (149) Minuette



102-103 (150) Rondeau



103 (151) quand vous entendrez le doux Zephirs



104 (152) Fantasie



104 (153) Les troqueurs



105 (154) Gavotta



Senallié, *Deuxieme livre de sonates*, from Sonata 8

106-7 (155) Les Petits Doigts de m.^r for



'for' is presumable a reference to 'Forqueray', but the piece only exists in Caix d'Hervelois, *Premier livre de pièces de viole*, no. 22

108-9 (156) La Nantoise



110-11 (157) La Brillante



Marais, *Pièces de viole*, III, no. 57

111 (158) sous ces (ormeaux)



112-13 (159) Le Rossignol



114 (160) Menuet de m.^r Le Claire



[Leclair, *Premier livre de Sonates*, no. 31]

115 (161) La Polonaise



[Marais, *Pièces de Viole*, II, no. 40]

116-17 (162) La Milaneze (Milanaise)



[Caix d'Hervelois, *Premier livre de pièces de viole*, no. 5]

117 (163) La double inconstance



117 (164) air. dans l'île de Cithere



118-20 (165) Passacaille d'armide



[Jean-Baptiste Lully: *Armide*: 1686]

120 (166) L'amant frivole et volage [as (140), in d]

121 (167) Menuet



121 (168) La Villagoise



122 (169) Ouverture D'atis



[Jean-Baptiste Lully: *Atys*: 1676]

123 (170) Chaconne



124-5 (171) Ouverture D'isis



[Jean-Baptiste Lully: *Isis*: 1677]

125 (172) Marche de possedes



126 (173) Musette de m.^r Desjardins



127 (174) La Bourinne



128 (175) air serieux



Same as p.226

129 (176) [song] Musette. Plaignés vous ma musette



[In Blavet, *Recueil de pieces*, I, no. 53, but probably from a cantata]

130 (177) [song] Air lent. Pourquoi doux rossignols



[Bousset]

131 (178) [song] De hair un infidelle



132-3 (179) Air Langowaux. Je ne verray plus ce que j'aime



133 (179) Gavotta



[Boismortier Op. 26 in a different key and for violoncello]

134-5 (180) Musette gracieusement



136 (181) [G1] Musette



137 (182) [G1] [song] Air vife. Amants si vous êtes constant



138 (183) [G1] Musette



138 (184) Un coeur vif et tender



139 (185) [song] Cantate. La Badine. [i] L'amant qui toujours soupier



[139-142] [Monteclair *Cantates, premier livre*]

139 [ii] [Instrumental piece]



140-1 [iii] Recitatif. Le jeune et badine Lisette
[iv] [air] Tout ce qui content



142

[v] recitative: le sort de Lisette

[vi] Air gay. Amants tender et trop sage



142 (186)



143 (187)



143 (188)



143 (189)



144 (190)



144 (191)



144 (192)



[Je suis L'Archange de Dieu]

145 (193) Noël. Chantons je vous prie



145 (194) Minuet en Musette



146 (195) 1^{er} Minuet



146 (196) 2^e menuet



147 (197) Menuet



147 (198) Minuette



147 (199) [G1] La jardinière



148 (200) 1^{er} Menuet



148-9 (201) 2^e menuet



149 (202) [G1] Musette. Dans ce beau valons



150 (203) Menuet de Baptistin



151 (204) [G1] Musette



152 (205) [G1] Marche de francs Maçons



153 (206) [G1] Marche du Marechal de saxe



154 (207) [G1] La nouvelle Etrangere



154 (208) [G1] 2^e air



154 (209) Les Pandoures



155 (210) Les grand Balets



155 (211) La grand angloise



156 (212) Les amourettes



156 (213) La Gaité



156 (214) La Brulare, ou la Calotinne



157 (215) [G1] La bien trouvé ou la nouvelle americenne



157 (216) La Dupuis



158 (217) La Lionaise



158 (218) La (le) Port Mahon (Contredance)



159 (219) Si je la vais, mais je ne lay pas (une contredance)



160 (220) La Verdun, ou l'allemande



161 (221) Le Troc pour troc



161 (222) Langloise



161 (223) La Croisette



162 (224) Musette en duo [two treble parts]



163 (225) La Lisbonne



163 (226) La Gayté [same as (213)]

163 (227) La Calotinne [same as (214) note values halved]

164-5 (228) Ouverture de (l'europe) Galante



Rameau, *Europe Galante*

165 (229) Entrée des plaisirs



166 (230) Air d'Eglé [same as 176 (249)]

166 (231) Rigaudon



167 (232-234) [lost: page missing] (Trois rigaudons)

168 (235-236) [lost: page missing] (marche et rigaudon)

169 (237) Ouverture D'isée



[Destouches, 1697]

170 (238) Les 4 freres



170 (239) La (le) plaisir des Dames



170 (240) Le Ballet des Corsaires



171 (241) Menuet



171 (242) La St. Cloud [= (139)]

172 (243) Musette Gracieux et Gay
[=song] Dans nos hamoux la paix et l'innocence



172-3 (244) Autre Musette [=song] Animés vous, musette tender



173 (245) [song] Rossignols, dont le doux ramaje



173 (246) [song] que tais je fait cruel amour



- 174 (247) Air tendrement chante
[=song] coulex (coulez) ruiseau coulez



- 175 (248) Duo de m.^r Blaise [upper part] (D'une simple amitié)



- 176 (249) Air sérieux [song] ah! que ma voix me deviant chere



- 176 (250) Menuet



- 177 (251) (Une) Vielle



- 177 (252) Vôte Coeur aimable aurore



- 178 (253) Premiere Sonatte de M.^r Senailler de son second livre



- 178-9 (254) [continued]: Aria
180 (255) [continued]: Sarabande; Presto
181 (256) La Verdun [repeat of (220)]

182 (257) 2^{me} Sonate de m.^r Senailler



[Senallié, *Deuxieme livre de sonates*, No. 2]

182-3 (258) [continued]: Allemanda

184 (259) [continued]: Sarabande de la seconde sonatte

184-5 (260) [continued]: Presto

185 (261) La Tendresse. Contredance



186-7 (262) [song] Air Tendre. Amour cruel amour



187 (263) [song] De l'art séduisant



188 (264) Paisible bois verger delieux



189 (265) Sonata terza (de Sénailier). Allegro-Allemanda



[Senallié, *Deuxieme livre de sonates*, No. 3]

190 (266) [continued]: Adagio

190-1 (267) [continued]: Presto

191 (268) [continued]: Gavotta

192 (269) [continued]: Ghiga

193 (270) Ecots d'atis



[Lully, *Atys*, 1676]

194-7 (271) Chaconne de M.^r (Le) Veins (viens)



198 (272) La nonime



198 (273) Noël



198 (274) Noël



199 (275) Noël. preparons nous



200 (276) Les Mag de bonnettes



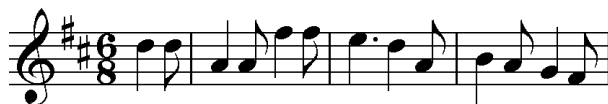
200 (277) La Tremoussade



201 (278) Cottillon



201 (279) La Lionaise



202 (280) Contredance (l'escalier)



202 (281) La Veuve



203 (282) [song] Air sérieux. Jamais la nuit se (ne) fuit si noire



204 (283) [song] Air quay. Quel triumphe en ces lieux éclatte



205 (284) flambeau des Cieux



205 (285) Petit air (les troqueurs)



206-7 (286) [song] Ariette du festes de l'hymen. Heureux oyseaux



[Rameau, 1747]

207 (287) [song] Air tender.



208 (288) [song] Petit air de l'opera nais. je ne say quell ennui me
presse



[Rameau, 1749]

209 (289) La Bali Beamois (Balibearnois)



209 (290) Menuet. (contredance)



210-12 (291) Marche du Czart



[Caix d'Hervelois, *Second livre de pieces de viole*, no. 17]

212 (292) La Gallerienne. (contredance)



213 (293) La bois mienne hongroisse



213 (294) La St. Lots



214 (295) [no title]



214 (296) l'inconnu (Contredance)



215 (297) La solitude



216 (298) Menuetto de sg^r spouris (Spourni)



216 (299) La petite Julie



217 (300) La queu du Chat [page missing from copy]

218 (301) La Carmagnolle
la Croisette [page missing from copy]

219 (302) Le Troc pour troc [same as 161 (221)]

219 (303) [no title]



220 (304) 1^{er} Menuet de M.^{lle} Restier



220-1 (305) 2^e menuet (M.^{lle} Restier)



221 (306) Le Ballet des savoyars (Savoyards)



221 (307) fanfare



222 (308) La fitzjam (fitjam)



222 (309) la Champêtre



223 (310) [C1] [song] Air gracieux. Amour, tu fais en vain



- 224-5 (311) [song] Air gracieusement. duo.
Vous ecoutés trop les chansons



- 226 (312) [song] Air serieux. Un berger tender et constant



- 227 (313) (vous qui donnée de l'amour)



- 227 (314) [no title]



- 228-9 (315) [G2 + F3] [song] Eglée. Duo [treble labelled 'Mercure']
Non, non je n'aimeray que vous



- 230-1 (316) [C3] [song] Divertissement sur le plaisir. Air Italien.
Victoria, victo nia mideore (Victoire, victoire)



- 232-3 (317) [C1] [song] Air a boire. L'amour, m'en peche le repos



- 233 (318) [Noël. Nous voici dans le ville]



234 (319) Menuet



235 (320) Menuet



236 (321) Contredance



236 (322) Le Commerce



237 (323) La Distingué



237 (324) Le Caladon (bon calalon)



238 (325) L'henriette



[Incomplete. Caix d'Hervelois, *Premier livre de pieces de viole*, no. 36]

Réponse de Monsieur Rousseau

SHAUN K. F. NG

In the late 17th century in France, an argument ensued between two rival violists: Monsieur de De Machy¹ and Jean Rousseau. It began in De Machy's *Pièces de Violle* (Paris, 1685), where he included a lengthy *avertissement*, which is considered the first published treatise on viol playing in France. In it he advocated certain techniques and styles of viol playing that Rousseau did not agree with.

One of these issues was that of stylistic preference. During the time, a distinction was made between two styles of viol playing: the melodic style (playing a melodic line only) and the harmonic style (chords and polyphony). It was in De Machy's opinion that the harmonic style of playing was the true way of playing the viol.² Rousseau opposed this idea and openly criticized De Machy in his *Traité de la viole* (Paris, 1687).³

Rousseau also criticized De Machy's ideas on the *port de main* (position of the left hand on the viol). De Machy developed two *ports de main* that were best suited to playing the music he wrote.⁴ It was in Rousseau's opinion that only one *port de main* was required.⁵

Rousseau also took issue with De Machy's explanation of the *tenuë*, the technique of keeping one's fingers down on the viol.⁶ Rousseau misinterprets De Machy's instructions and creates an additional term for the technique called *Tenuës de bien-séance*.⁷

After the publication of Rousseau's *Traité de la viole*, De Machy is said to have publicly distributed a document, which is unfortunately lost.⁸ We only know of its existence from Rousseau's later reply, a document containing a letter by Rousseau - the *Réponse de Monsieur Rousseau* (Paris, 1688).

The *Réponse* is essentially Rousseau's defense of De Machy's criticisms. It contains most of the issues that were supposedly brought up in De Machy's Reply, as well as previous quarrels Rousseau and De Machy may have had earlier in their careers. Rousseau also mentions many other violists and musicians of the time, praising or criticizing them in an effort to justify his point of view.

¹ First name unknown.

² Machy, *Pièces de Violle* (Paris, 1685), 2.

³ Jean Rousseau, *Traité de Viole* (Paris, 1687), 60-61.

⁴ These *ports de main* were developed from the practices of plucked instruments. For the first *port de main*, the thumb is placed in the middle of the neck, opposite the first finger, with the elbow rounded and raised. The second *port de main* is used when an extension is required. The thumb is brought closer towards the edge of the neck and placed opposite the second finger. The first finger then extends backwards, while the elbow is brought downwards and outwards. Machy, 5.

⁵ Rousseau, 29-32.

⁶ Machy, 5-6.

⁷ Rousseau, 61.

⁸ For the purposes of this article, Machy's document will be called 'Machy's Reply'.

The purpose of this article is to provide an English translation of the *Réponse* in its entirety, while providing the reader with a better understanding of the document. It must be noted that it would be difficult to fully understand the intention of the *Réponse* without some knowledge of the events leading up to publication of the *Réponse*. Where possible, some of this information has been included in the footnotes. The translation was made in consultation with Dr. Micheline van der Beken and edited by me. Page numbers as used in the original are shown in square brackets.

Monsieur Rousseau's reply to the letter of one of his friends who had warned him of a defamatory pamphlet that had been written against him.

Published by his friend.⁹

Sir,

I am very indebted to you for the obliging letter you wrote to me, I do not know how I could show enough gratitude for all your kindness, particularly that of having applied yourself to retain the content of the defamatory pamphlet the author of the *avertissement* has written against me, which has been read to you.¹⁰ You must have such a good memory as to have remembered all that you are telling me, and you also must have great patience to have taken the trouble to write it down with such accuracy.¹¹ But allow me to tell you that I cannot believe that what you are telling me is from him, for the reasons that I am going to tell you. Firstly it is not his style and the work is made up of added pieces, because I can tell that different people have been working on it, each one bringing his own bits and pieces to it and that is what makes me believe that it is a conspiracy from people who had no other purpose but to bring discord between he and I.¹² Secondly, how could it possibly be the work which he boasted of having produced against my treatise of the viol, and that for more than a year that he has been working on it he would have produced only insults, abuse and calumnies as arguments, he who reproached me my lack of charity when I so much as called one *port de main* only something he used to call two *ports de main*, for is it out of charity that he would treat me so badly and that he would slander me.¹³ You know well that this is not the way to defend oneself and that if all those who are holding differing views in the arts and in the sciences defended themselves only with foolish remarks, the Halle and the Place-Maubert would get the upper hand of the sacrosanct Faculty, and there would be no thief, no swindler willing to give ground to all the Sorbonne's doctors.

The third reason that makes me believe again that this pamphlet does not come from him, is a conclusion I draw from what you say that his first aim was to have it printed and to dedicate it to Monsieur de Sainte Colombe¹⁴ (nice dedication) but that

⁹ There is no mention of the identity of Rousseau's friend.

¹⁰ Machy's Reply appears to have been transmitted orally to Rousseau's friend.

¹¹ This implies that Rousseau may not have actually read Machy's Reply. Also, Rousseau is making the assumption that the information transmitted to him is accurate. As seen in his work in the *Traité*, Rousseau does not often clarify the reliability of his sources. For a discussion of Rousseau's *Traité*, see Shaun K. F. Ng, 'Le Sieur de Machy and the Solo French Viol Tradition' (MA, University of Western Australia, 2008), 111-26.

¹² From this account, there is reason to believe that the rift between both men could have resulted in a reaction by the public towards the different points of view brought about by Machy's and Rousseau's publications. This may be seen as an indication of the importance viol playing had during the time.

¹³ It seems unbelievable to Rousseau that Machy would reply in such a fashion over a disagreement on technique. This may support the proposition that Machy's Reply was not the work of Machy.

¹⁴ Sainte Colombe was the viol teacher of Rousseau, Marin Marais (1656-1728) and Danoville (*fl* 1687). It is hard to understand why Machy would dedicate his reply to Sainte Colombe. Sainte Colombe represents a school of thought that is contrary to that of Machy's, which is upheld by Rousseau. After all, Sainte Colombe was Rousseau's teacher, and his *Traité* was dedicated to him. If Machy did initially decide to dedicate his reply to Sainte Colombe, it would reveal a relationship between the two men, giving us a different view of situation. This could suggest that Machy was indebted to Sainte Colombe in some way. As seen later in the *Réponse*, Machy did in fact have an interview with Sainte Colombe. This information is contradictory.

having changed his mind for reasons you do not know, he took the decision to have a few copies made and to sneakily disseminate them everywhere in Paris in order to destroy me without my knowing. That is not credible, he is not capable of such cowardice, and he has too much heart and honour for that; for such an action is called, in proper French, to assassinate a man from behind, he knows how I handled it by sending him a challenge to duel and I think he will do the same: Thus, Sir, spare me from having to answer your prayer that I respond to every article of this pamphlet for it is not worth it.¹⁵ However, when I consider the trouble you took to write it in order to let me see it, and the part [2] you take in what concerns me, I would be too ungrateful if I did not answer your request; here is therefore my thought in short, and I assume for the purpose that this pamphlet has been written by the author of the *avertissement*, something I don't believe, that is why I shall always refer to the author of the pamphlet.¹⁶

The pamphlet's author, after having said that he was forced to waste his time responding to my treatise of the viol, calls me a usurper of the quality of the viol Master as if I had not received it from the Masters.

I answer to this that much more than having wasted his time he used it very poorly and that he would have been better off using it to give his son a good education, for a defamatory pamphlet is a nasty education for him, and it is a very bad way of inspiring him to form opinions like a decent man.

And regarding the quality of a Master,¹⁷ I never thought a viol master had to be admitted by other Masters as one admits the Master cobblers, and that if it happened that they put a Master's degree on it, the one that is making so much noise might well be refused; a sensible person answered him once cautiously on the subject, what qualification do you want him to take since his playing is appreciated by everybody and is earning him good *Louis d'or*,¹⁸ do you want him to proclaim himself Master blacksmith?¹⁹ But let us ask him where he received this Master qualification he is denying me, who is the hero who proclaimed him, and where are the patent letters of his so called Master's degree, if he can produce them I promise him to let him see mine in at least as good and due form as his can be. He reproaches me for having talked of the origin of the viol and to have quoted passages from authors in Latin, as I found them, arguing that of all the famous that were for each instrument, not one has taken the trouble to find out from where his [instrument] was coming from, this is an extremely strong conclusion, we will have to consult the university in order to reply to it.²⁰

¹⁵ While it appears that Rousseau is convinced that Machy is not capable of the deeds of which he has been accused, these words can also be interpreted as attempt by Rousseau to insult Machy. This statement is ambiguous.

¹⁶ Rousseau offers a disclaimer. Instead of referring to Machy as the 'author of the *avertissement*', Rousseau chooses to refer to him as the 'author of the pamphlet'.

¹⁷ 'Master' simply means teacher.

¹⁸ This refers to the currency of French coins then in use.

¹⁹ Rousseau is attempting to defend his reputation as a teacher, explaining that one does need qualifications to be proven a quality teacher of the viol, as this was never done with other professions of the time. In his reasoning, financial success is the measure of a craftsman's worth.

²⁰ Rousseau refers to his *Traité*. Most of the Latin quotations used by him were derived from other historical sources such as the Bible, Athanasius Kircher, Marin Mersenne and other ancient classical writers. They do not have any direct implications on the development of the viol, as claimed by Rousseau, but refer instead to far more ancient musical instruments. Although Rousseau's writing seems to emulate the rhetorical fashion of Renaissance humanist writers, his desire to consult the university concerning the subject

He then talks about the *port de main*, and it is a dispute only about the name rather than the thing; for if we examine what I said in my treatise, we will know that we agree on the same thing and that the only difference is that the author of the pamphlet names two *ports de main* in his *avertissement* something I name one *port de main* only, according to the precept of all the Masters, for Monsieur de Sainte Colombe never distinguished two *ports de main*, Monsieur Marais who learned from Monsieur de Sainte Colombe recognises one *port de main* only, the late Monsieur Meliton who had also learned from Monsieur de Sainte Colombe and who perfectly knew the characteristics of the viol, never said nor taught that there was such a thing as two *ports de main*, finally I call here on Monsieur des Fontaines and all those who learned from Monsieur de Sainte Colombe, if they ever heard him mention two *ports de main*, this is why I was right to say that the author of the *avertissement* calls ignoramuses all the Masters in general who are unaware that there are two *ports de main*, when he says that it is essential that one should not be unaware of it, and when all the Masters except him never said anything about it or even heard about it; was I not right to rank myself along those ignoramuses, since I only mention one *port de main*, just like them?²¹

The author of the pamphlet tries here to surprise the public by the account he makes [3] of an interview he says he had with Monsieur de Sainte Colombe on the manner of laying the hand, saying that Monsieur de Sainte Colombe agreed that you had to put the thumb under the middle finger, and sometimes under the first finger, I will grant him that, but I refute that Monsieur de Sainte Colombe ever considered that one should call it two *ports de main*, on the contrary Monsieur de Sainte Colombe said that if he had asked his opinion on that subject before having his *avertissement* printed, he would have advised him not to suggest that there was two *ports de main* in the viol playing.²²

In regard to his son, of whom he then speaks, it is true that one day Monsieur de Sainte Colombe told me that the pamphlet's author had brought him his son and that he had played the viol in front of him, that he found him a good looking boy and that he had some talent, and that it was a pity he was not in his hands and that he believed he would do something good of him.²³

He is asking if it is in my village that I learned what I am putting forward; but he needs to learn that the capital of the Bourbonnais,²⁴ from where I come, is well

leads one to believe he believed in what he wrote, and may have accepted the works of the Renaissance humanists at face value. Machy may have objected to this style of writing and attacked Rousseau for his attempt to appear learned.

²¹ Rousseau refers to the use of one *port de main*, which in his view is justified through its use by his teacher, Sainte Colombe, and those who studied with him. One can surmise that, according to Rousseau, Sainte Colombe is the true authority on viol technique. The acceptance of his technique amongst his students is seen as support for Sainte Colombe's ideas on the *port de main*. This appears to be the basis of Rousseau's rationale.

²² Even though there is no explanation of why one should not name the two *ports de main*, Rousseau acknowledges the requirement to occasionally use it. Machy is said to have convinced Sainte Colombe on his ideas of the two *ports de main*. This fact is not refuted by Rousseau. However, according to Rousseau, Sainte Colombe felt that they did not require a different name. This assertion is a strange one, as it begs the question why Sainte Colombe would have agreed to the two *ports de main* in the first place. This information is contradictory.

²³ It seems that Rousseau is confusing the 'author of the pamphlet' (possibly not Machy) with the 'author of the *avertissement*' (clearly Machy), as he is explicitly referring to an event with Machy's son.

²⁴ Bourbonnais was a province in the middle of France. Its capital is Moulins.

worth that of the Pontieu.²⁵ That the town of Moulins is worth that of Abbeville, and that a territory managed by a General Treasurer is worth a territory without Provincial Assembly and I also want to bring to his knowledge that the place of birth does not guarantee people's merit and that I would like to have come out of a molehill in the deserts of Arabia and have all the virtues and merits a honest man can have.²⁶

He says I learned only for a month under Monsieur de Sainte Colombe, but Monsieur de Sainte Colombe himself answered on this, that this reproach was to my advantage, since I learned more during that month than what others take years to learn. As a matter of fact this time was enough for me because when I learned under Monsieur de Sainte Colombe I had been playing the viol for three years and I was teaching it,²⁷ I only put myself under his discipline in order to learn how to hold my hand better than I did.²⁸

The pamphlet's author is boasting of having given me a few lessons, if I now believed he could do that, I would go and pray him to give me these lessons; but for the salvation of his honour he should not brag about it. You will know that at the time I was learning under Monsieur de Sainte Colombe, I was staying with the good man Colichon, the Luthier, who lived at that time at the end of the *rue de la Harpe* where the pamphlet's author quite often called, and when he saw that I was learning how to play the viol from Monsieur de Sainte Colombe, he told me I had chosen a Master who did not know how to play the viol, that he did not hold his hand properly, that the seventh string he was using on the viol was a folly, for you will notice as a parenthesis, that the pamphlet's author at that time was very poorly positioning his hand, as we shall see hereafter, and was using only six strings, he did more because having looked at the pieces Monsieur de Sainte Colombe was giving me, and that I could show written in his own hand, he said this was a man who did not know how to write *pièces*, that there was only melody and no harmony, and that all the pieces he saw from him were not authentic *pièces de viole* that if I wanted he would show me. Finally, to make it short, he made himself such a nuisance about it that I went to his place to see his technique, but when I tasted of it once I did not have [4] enough bad taste to leave Monsieur de Sainte Colombe.²⁹ Judge for yourself if the pamphlet's author should

²⁵ Pontieu, otherwise known as Ponthieu today, was a province of Northern France. Its capital is Abbeville. It is from this statement that we derive the fact the Machy was originally from Abbeville.

²⁶ Machy questions Rousseau's provenance, perhaps with the intent of showing that he had not sufficient proper formal education on the viol prior to Sainte Colombe. Rousseau may have been viewed as somewhat unsophisticated.

²⁷ If Rousseau began having lessons with Sainte Colombe immediately after his arrival in Paris, Rousseau would have begun playing the viol in 1673 at the earliest. Sainte Colombe and Machy, who were both students of Hotteman, had experience with the viol as far back as the early 1660s—Hotteman died in 1663. In modern writings, he is more commonly referred to as Hotman. For more information on the composer, see Ng, 24-35.

²⁸ Rousseau affirms that one month of study was sufficient since he had learnt so much in that time, though his main priority during this study was to improve his *port de main*. Rousseau insists that his three years of playing and teaching the viol prior to this had brought him significant skill as a violist. This may be viewed as an exaggeration on the part of Rousseau, claiming his short time of study as a means of self-promotion. It must be noted that the court violist Marin Marais required six months of study with Sainte Colombe. See Evrard Titon du Tillet, *Le Parnasse françois* (Paris, 1732), 625.

²⁹ At some time, it appears Rousseau consulted Machy for some lessons on the viol. This eventually led to some unpleasantness when Rousseau decided to leave Machy and study with Sainte Colombe. Machy also criticised Sainte Colombe's viol technique and compositions. Sainte Colombe's inability to write *pièces* are demonstrated in his surviving compositions, some of which exhibit many strange and displeasing qualities. There is also an inconsistency with what was said of Machy's supposed contempt for the seventh string.

boast of having given me a few lessons, and if he should press me to recall it; because I can bring forth several witnesses who know what contempt he had for Monsieur de Sainte Colombe's playing style, depreciating him everywhere, and preferring against him the playing style of the late old du Buisson who was carrying his hand very poorly.

He wants for viol playing to follow the rules pertaining to plucked instruments.

I refuted this in my treatise and I refute it again for the reasons I have given, one only needs to thoroughly examine the issue to see the truth, I shall only say that I asked, some time ago, a highly skilled and honest lute Master,³⁰ who is not one of the conspiracy clique, if he knew two *ports de mains* to play the lute, he laughed saying that he knew two of them, one for the right hand, and one for the left hand, and he added that to say there are two *ports de main* was pure quibble from some individual who wished to singularise himself.³¹

Here he makes a big fuss out of a retraction and a contradiction he blames on me because he cannot conceive of things.

I said for the *port de main* that one should put the thumb under the middle finger, and after having established that rule, I say that sometimes one has to put the thumb under the first finger for an easy execution of some chords; and he calls that retraction and contradiction, because he does not know that general rules must first be established and then one can talk of exceptions, I refer to those who know how to write in the Arts and in the sciences, one must have a mind full of contradictions to find any such thing here.

The comparison he draws between his two *ports de main* from the difference of a person who is sitting and one who is standing is exaggerated, I must admit that in the way he plays he makes this difference appear dramatically, in that he constantly raises high his elbow and then he glues it against his hip and one should think seeing this continual movement that he is playing some musette with bellows; you can see if Monsieur de Sainte Colombe plays like that and if he holds his elbow stuck against his hip, which gives the arm and the hand a crippled aspect.³²

I ask in turn the author of the pamphlet, of whom he learned how to play the viol: it is, he will say, from the illustrious Monsieur Hotteman, he is right to call him illustrious and he could not honour him enough, I am asking again, did he know how to play the viol well? This is, he will say, a ridiculous question for a man who calls himself a Master of viol; but I know as well as he does, how much obliged we are towards him and how skilled he was. I am asking for a third time, did he hold his hand correctly? Did he observe and did he acknowledge two *ports de main* to be absolutely

Machy's *Pièces de Violle* freely utilise the seventh string. Although he may have initially preferred a six-string viol, he must have quickly accepted the new seven-string instrument. To quote Machy calling the seventh string 'folly' makes little sense, as Machy was the first to publish pieces for the seven-string viol. Perhaps Machy's comment comes from an earlier period when he was unconvinced of its usefulness.

³⁰ It is curious that Rousseau does not mention the name of the 'honest lute master', as he freely mentions many other musicians in the *Réponse* such as d'Anglebert, Couperin and Chambonnières.

³¹ From this reference, we uncover a group of people, referred to as the 'clique', which one would expect to be the followers of Machy. Therefore, it is a contradiction to say that this is an effort of an 'individual who wished to singularise himself', since it is a collective effort of a group of people.

³² Rousseau's describes the physical action required to execute the technique as advocated by Machy. His description does, however, appear to be a malicious attempt to portray Machy in a bad light.

necessary for the viol playing, following the rules of the *avertissement* that calls ignoramus all those who do not observe these things he calls essential? The pamphlet's author would not dare to say yes, for Monsieur de Sainte Colombe and all those who learned from Monsieur Hotteman would give him a denial.³³ If he admits that he was not observing these things, he confesses at the same time that Monsieur Hotteman was an ignorant, and myself I am drawing another conclusion that, since Monsieur Hotteman was highly skilled and was charming all his auditors [5] without observing nor acknowledging two ports de main, that those two ports de main are not absolutely necessary, whether they are in effect or in name, in order to be a skilled viol Master, and that it is only a formality which has its uses.³⁴

It has been about fifteen or sixteen years since the pamphlet's author was thinking highly of the late old Dubuisson, however everybody knows that he was holding his hand very poorly and it did not prevent him from being skilled in his own way.³⁵

At that same time, the pamphlet's author, who calls himself a student of Monsieur Hotteman, was carrying his hand very badly like his Master, and he was condemning Monsieur de Sainte Colombe for his *port de main* that is the same that is presently in usage, he must therefore conclude in spite of himself that at that time he was an ignoramus, since he was not observing the things he calls essential today. I ask him now from whom he learned how to hold his hand differently from what he used to do, he will say it is by watching Monsieur de Sainte Colombe play, and he boasted about it, if it is true, why not have thus given him all the honour in his *avertissement*, instead of awarding it to himself through his term of two *ports de main* of which Monsieur de Sainte Colombe never talked; but one should say that he did as the authors of heresies who, in order to create a religion as they like take in other religions what suits them, and reject what does not suit them, for he has created for himself a way of playing that is not that of Monsieur Hotteman, nor that of Monsieur de Sainte Colombe, he mixes to it some lute, some guitar and anything that pleases him and that is why he wants the Masters of lute, theorbo and guitar to be the true judges of playing the viol, which is absurd;³⁶ however I do not blame him for having created for himself a fashionable way to play, for everyone in that matter must align themselves with the strength and size of their hand, and that as regards students one should not do as some practitioners who prescribe a same remedy for all ailments, I mean one must treat them according to how they are naturally disposed, driving them as much

³³ Machy appears to be forced into a tight corner to affirm his loyalty to Hotteman. It is, however, questionable if Rousseau really has the authority to speak on behalf of Hotteman and Sainte Colombe. Rousseau had very likely never met Hotteman. Hotteman probably died in 1663 and Rousseau only came to Paris in 1676. We are uncertain how much contact Rousseau actually had with Sainte Colombe after his one month of study with him. It is unlikely that Rousseau knows the answers to the questions he has raised. One would expect Machy to have more authority on this matter, since he was a student of Hotteman.

³⁴ As there is no mention concerning Hotteman's use of the two *ports de main*, we cannot be certain that he ever used them. However, it must be noted that Machy may not have shared the same level of esteem for Hotteman as Rousseau, since Machy's reference to Hotteman in his *avertissement* simply mentions the 'illustrious Hautemant [sic]' and his use of tablature. This brief mention hardly constitutes paying homage to one's teacher.

³⁵ As it is impossible to know for sure if either Hotteman or Dubuisson were practitioners of the two *ports de main*, we cannot be certain if their success as violists were dependent on this.

³⁶ As seen previously, Sainte Colombe agreed to the use of the two *ports de main*, but apparently disagrees in calling it two different *ports de main*. Rousseau does not conceive that perhaps both *ports de main* had always been in use, which may have been the case. Rousseau displays his intention to ridicule Machy, making him appear undecided.

as possible towards perfection without impeding them with too much formality, because if one should listen to the pamphlet's author, it seems that the strict observance of the formalities of playing the viol are as necessary as salvation.

The pamphlet's author reproaches me for not holding my hand properly, I admit I do not hold it as he does, and (according to him) this is enough to be reproved in viol playing, but is he right to reproach me for not holding my hand like him, for since he believed he could create for himself a manner of holding the hand on the viol according to his whim, why does he not want me to have the same privilege? He will say his is the best one, but I refute it and I uphold that my students hold their hand better than his and more naturally.³⁷

The pamphlet's author then makes an outline of the parts of my *Traité de la Viole* and he rejects almost all of them, but it is easy to see by the manner in which he talks about it that he knew nothing or that envy prevents him to make me justice, therefore I shall not waste my time refuting what he says about it, the benefits several persons are reaping from it are enough proof to me of its usefulness.

Furthermore I can say that the most skilled men we know examined it and judged it quite useful and that only the author of the *avertissement* and his clique talk badly of it.³⁸

[6] He then considers the playing of the melody and in order to answer what he is saying about it, I shall be pleased with him if he composes a piece of simple melody that should be tender, and that he executes it in a manner that is pleasant.³⁹

Regarding the pieces of harmony, where it is not always followed, he can continue to blame Monsieur de Sainte Colombe, as he started to do it at the time I was learning, all he also has to do is put on the same rank the late Monsieur Meliton of whom one can show pieces in the same way and in general of all the skilled Masters.⁴⁰

Notice that he says one cannot make as much harmony on the plucked instruments as on the organ or the harpsichord, and that one cannot do as much with the viol as with the pluck instruments, and from there I draw the conclusion that since

³⁷ Rousseau assumes that the two *ports de main* were created by Machy without foundation, and explains that his basis for its rejection is its unnaturalness. This conclusion is made under the assumption that the two *ports de main* never existed prior to Machy, which is possibly untrue if players like Hotteman and Dubuisson were also practitioners of this skill.

³⁸ Rousseau makes a swift condemnation of Machy's knowledge without providing any justification. Rousseau curiously does not mention the names of the 'skilled men' he refers to. However, it is revealed that there are a group of people, possibly led by Machy, who oppose Rousseau's ideas.

³⁹ Rousseau attempts to challenge Machy. It seems that it is in Rousseau's opinion that Machy is unable to compose or perform successfully in the melodic style. Although we cannot conclusively determine this fact, it must be noted that Machy included pieces of both melodic and harmonic styles in his *Pièces de Violle*. For an example of a piece in the melodic style, see the *Prélude* in Machy, 34.

⁴⁰ During this time, writing melodic pieces for the viol would have been relatively new, since most of the pieces before Machy's time, especially English lyra-viol music, would be considered pieces in the harmonic style. Hotteman, Dubuisson and Sainte Colombe wrote both in the melodic and harmonic styles. However, it is Rousseau's opinion that Sainte Colombe's preference to compose in the melodic style is endorsed by the works of Meliton and other 'skilled Masters' of the day. Unfortunately, no music by Meliton survives and it is not possible to ascertain to which 'skilled Masters' Rousseau is referring.

the viol chords are more sterile to create harmony than are other instruments, it must be allowed to discontinue it when one judges it appropriate, and it is the custom.⁴¹

The pamphlet's author wishes to see some of my pieces.

In that I shall satisfy him, but he should not be surprised that, since he is so passionate I shall not fully use his own judgement as my authority; he said about those of Monsieur Marais that they were not made for the hand, he does not, however, execute them with his foot, and everybody is playing them, if he says the same about mine he will honour me greatly, for his own there is only him to play them, and his students on who he uses strappado to bring them to it.⁴²

He says that in order to please, it is necessary to please people who have genius and good taste.

I grant him that, and I add that one should make one's best to try and please everybody, but let him produce persons of genius and good taste whom his playing pleases, apart from the people of his clique who have been his coadjutors in the works of the pamphlet.⁴³

We have presently arrived at the *tenuës*, which he calls the famous question.

When I talked of the *tenuës de bienséance* I said they were necessary for all viol playing, and I called them like that because it is an inappropriate figure for the hand to have the fingers raised for no reason. But you will notice that I did not say one had to give them that name, and that those who did not name them are ignorant.

Regarding *tenuës* of harmony he accuses me of a contradiction because I said they had to be observed on a regular basis and that, however, that regularity did not have to be so exact that one could not from time to time do without in favour of something more considerable, but I leave that to be decided by persons who understand the French language.⁴⁴

Now the question is to see if I told the truth and to come to the point, I am going through a very long discourse which seems to me quite useless.

Therefore I say and I maintain that one can sometimes do without *tenuës* on the viol. That all masters have believed this liberty to be necessary and have practised it. That from the proper admission by the pamphlet's author in his *avertissement*, Monsieur Hotteman did not practice *tenuës* on a regular basis (even though he was a skilled man and was playing theorbo very well) that the pieces [7] of all skilled Masters are a convincing proof of it.⁴⁵ But the pamphlet's author will not yield to those truths, he

⁴¹ Rousseau's advice to 'discontinue it [chords] when one judges it appropriate' somewhat corresponds with Machy's advice concerning chords. See Machy, 5-6. In Rousseau's opinion, the viol's inability to create as much harmony as plucked instruments is grounds for abandoning chords.

⁴² Rousseau refers to the pieces from Marais' *Pièces à une et à deux violes* (Paris, 1686). These pieces are mostly written in the melodic style with accompaniment; however, they existed without the *basse continue* part from 1686 to 1688. Machy, who was probably used to music in the harmonic style, may have been confused by the lack of this feature, prompting him to suggest that 'they were not made for the hand'.

⁴³ This statement demonstrates the existence of a group of people that do find favour with Machy's playing, but they are negatively referred to as his 'clique'.

⁴⁴ Rousseau appears to be taking back his words concerning the *tenuës de bien-seance*. This term was created by Rousseau and was first mentioned in his *Traité*. This probably indicates that his idea on this technique was severely criticized by Machy. It is perplexing why Rousseau should now place so little importance to adhering to it.

⁴⁵ Rousseau erroneously cites Machy as having acknowledged Hotteman's irregular use of the *tenuës* in his *avertissement*. No such admission exists by Machy.

needs something stronger. Well then, let us give him an author he cannot reject, this appears impossible at first sight, but no, I challenge him to talk evil of the one I am going to quote. Who can he be? you will ask me, it is himself, and in order for you to be convinced of what I am saying, please take the trouble to open his pieces book and see if he did not himself take some liberties in the *tenuës* for which he condemns such liberties, and that he did so without design or necessity.

Please examine from the 3rd to the 4th bar on page 19. From the 10th to the 11th bar on page 20. From the 11th to the 12th and from the 13th to the 14th bar on page 23. The 5th, the 6th and the 7th bars on page 28.⁴⁶

Furthermore, since the pamphlet's author says one should observe *tenuës* so as to hold harmony sounds and avoid dissonant ones, why is he not as regular in practising them for the high notes as well as for the low, since same effects result from it.⁴⁷

But what one must admire still more, is the emphasis with which he talks about false relations and composition liberties as if one did not know that they are birds he just discovered in a shrub as a novelty, for proof of that please take the trouble to examine his pieces, you will find in it pretty rough liberties, and if you do not accuse him of having made two octaves one after the other in the 9th bar on p. 21 and from the 17th to the 18th bar on p. 22. You will at least admit that this is not worth much, and that a nice melody would be much more bearable than such a nasty harmony, but I challenge you to dispense with two perfect octaves whilst rising up stepwise at the end of the first part of his first allemande. This is what I have noticed in his first suite for I only examined that, and still hastily, I shall consider it more exactly when I get the time, with the rest of it. I pray you for your part to see the nice harmony with which he pretends to enchant the skilled ones.⁴⁸

After that I don't think it is necessary to answer about his sending me back to the plucking Masters, he means to talk about those of the clique, but even if they were all of that opinion, I argue that it is not for them to judge about an instrument the features of which they do not know and that this judgement belongs to the viol Masters,⁴⁹ and even if the pamphlet's author who has such a loathing for Latin is going to swear at me I shall quote this passage from Quintilian: *felices artes si de iis soli artifices judicarent*.⁵⁰

He says that I asked him what *tenuës* were.

⁴⁶ Rousseau attempts to discredit Machy's use of the *tenuë* in his compositions. The extracts that Rousseau singles out are situations where a violist would very likely perform a *tenuë* without indication. This may suggest that the *tenuës* that are marked in Machy's music are the ones that may not be so apparent to a violist; hence, a reminder for those less obvious places in the music. For a thorough explanation, see Ng, 171-76.

⁴⁷ The effect of low notes on the viol is very different from the high ones. The lower silver-wound strings, which would have been in common use by the time, would resonate far longer than the thinner gut strings. Indicating *tenuës* on all the upper notes, although useful, would have a far less noticeable effect. It appears as if Rousseau is uninformed concerning the issues of the viol's tessitura.

⁴⁸ Rousseau attempts to discredit Machy's skill in composition. Machy writes a few consecutive octaves in his pieces. This is hardly a crime considering the compositional limitations when writing idiomatically for the viol. For a thorough explanation, see Ng, 176-78.

⁴⁹ Rousseau exhibits his clear resentment of players of plucked instruments and directs this towards Machy's 'clique'. This implies that most of the members of Machy's 'clique' are players of the viol as well as plucked instruments.

⁵⁰ 'Fortunate are those who are judged only by artists'.

Apparently he does not remember it. I asked him if it was never allowed to dispense with it, and I asked the same question to Monsieur de Sainte Colombe who was of a contrary opinion to his.⁵¹

He says I confessed to him that I did not know how to play pieces of harmony, but the duel challenge I sent him a year ago shows the contrary.⁵²

He says that I came out all of a sudden in one night like a mushroom, that two days ago I made up my mind to compose vocal and instrumental music.⁵³

[8] To that I answer that I have lived in Paris for twelve years⁵⁴ and that not finding myself endowed by a spirit or inclination to advance myself through manipulation or through women's intrigues, nor by wine that is the usual way of getting acquainted with people, I thought myself obliged to make all possible efforts to acquire some credit through my work, and having convinced myself of that necessity, I applied myself ceaselessly and with so much regularity that for ten years now I did not give myself one day of respite. I now ask if so assiduous a work, joint with some natural disposition cannot have given me enough exposure to perform in public.⁵⁵

He says that I am the monkey of music but he does not make me a great insult because I admit I am trying to imitate skilled people in their works, but not to steal from them as he says I do, and so that everyone can know about it and what I can do, I offer to put the score of my works into the hands of capable and non-suspect persons and I shall submit to any corrections they judge necessary if what he says happens to be true, and at the same time I challenge the pamphlet's author to give likewise the score of his pieces for examination.⁵⁶

I could not be more impressed than by the liberty he takes to blame the rules I gave for *port de voix* and the *cadence* in my music method; saying that Masters of singing make fun of it, because he knows himself what singing is, he who asks what that is a *beau trait*, who argues in his pamphlet that one has never used this term in the playing of instruments, let him ask Monsieur Couperin, and it will be known to him through *beau traits* which he embellishes his pieces with, what they call a *beau trait*, and he will learn as well that Monsieur Couperin does not make himself the slave of a *tenuë* so much that he cannot leave it when he finds something more pleasing to put in its place, although *tenuës* are more definitely obligatory on harpsichord than on viol.⁵⁷ But

⁵¹ Rousseau questioned Machy about the use of *tenuës*, albeit rather superficially. As we do not know in what context this question was asked, we cannot make any conclusions from this.

⁵² Rousseau admits his shortcomings to Machy and does not refute this fact. Rousseau does, however, assume that the 'duel challenge' that was sent to Machy was an indication of his new-found ability.

⁵³ This is a possible indication of Rousseau's lack of experience with the viol.

⁵⁴ It is from this statement that we derive the fact the Rousseau moved to Paris in 1676.

⁵⁵ It is not possible to ascertain the quality of Rousseau's ability, as we know nothing about the ten years of work he assigned himself. It is simply Rousseau's opinion that he has proven his ability to perform.

⁵⁶ While Rousseau admits he imitates the work of 'skilled people', he is attempting to challenge Machy's accusation of him stealing these ideas. This is an unsurprising allegation as there have been many instances where Rousseau has replicated the ideas of others, especially in his *Traité*. For examples of this, see Ng, 118-24. Rousseau's challenge to Machy to produce his pieces for examination seems illogical, since Machy has already produced a book of pieces for all in the viol community to inspect.

⁵⁷ Rousseau is using the authority of Couperin to justify his ideas on ornamentation. It is unclear which Couperin Rousseau is referring to, but it is probably François Couperin (c.

let us go back to the Masters of singing whom the pamphlet's author is talking about, will you not be surprised if I tell you that it is of the illustrious Bacilly and of himself that he means to talk, and that they got together to take proceedings against me for a label on a bag? For the pamphlet's author boasted of being one day with the said Bacilly in a street and that seeing one of my posters, the aforesaid Bacilly, who does not know one music note, made a judgement on the aforementioned poster that my rules were worthless, and the pamphlet's author bowed assent. But Monsieur Lambert, Monsieur d'Ambruis and other Masters who know music and singing don't talk like that.

I shall post on the first day a third edition of the aforesaid method which I improved a lot, I do not doubt that this improvement will be criticised by the pamphlet's author, but I do not fear him, nor do I fear his clique.

Here we are now, at the tablature where he reproaches me for absurdities.

Tablature has its advantages and its faults, and the pamphlet's author does not understand that my Viol Treatise is being made only to teach learners, I was right to say that one could not distinguish from the tablature the natural keys of transpositions and I challenge him to teach them to learners as I teach mine through music, and that he could give them definite rules for the *appuyer* and *trembler* of the *cadence*, sometimes on the [9] whole tone, sometimes on the semitone as I advised in my treatise, and this makes me think that he does not understand them. To say the truth, one should say that the tablature for the viol is the ABC, and that if Monsieur Hotteman and the other Masters used it and are still using it, as I am presently using it myself, it is for the sake of those who either do not want, or cannot learn music; but we know enough why the pamphlet's author wants to ruin music in order to make the tablature reign.⁵⁸

He enters here in mockery against the four kinds of necks, which I have advised, and the manner in which he is talking about it makes me almost believe he is coveting the post of the late Dominique;⁵⁹ in any event I challenge him to perform a very simple piece of music which I shall present to him and which will not be of my making, without having recourse to these necks that he calls trifle; a great number of people who are using them with pleasure and effectiveness are not of his opinion.⁶⁰

He then talks about the rules I gave for the practice of ornamentation but what he says is so poor that I should not answer it; I shall only say that it is a bad reason to say that one cannot give demonstrative rules of a thing because nobody has taken the trouble to do so.

He says that I have not talked of plucking the viol, I did not think I had to do so, because it is not in playing that it is used and it should not be, I admit that Monsieur de Sainte Colombe is admired for it, but it is a particular diversion that he gives himself by his practice of plucked instruments.⁶¹

1631-1708/12), the uncle of the famous François Couperin 'Le Grand' (1668-1733). As none of his music is extant, it is difficult to determine his authority on this matter.

⁵⁸ While both men use tablature in their teaching, they differ in their method for teaching beginners. Rousseau is attempting to portray Machy as a complete advocate of tablature. This misrepresents Machy as he wrote music in both staff notation and tablature. Machy simply prefers teaching beginners in tablature because of its apparent ease.

⁵⁹ I am unable to find any information about Dominique.

⁶⁰ This challenge is unconvincing, as it is quite inconceivable that a master like Machy would require such charts. These charts were devised for beginners of the viol.

⁶¹ The ability to play both viols and plucked instruments was a skill universal amongst all French violists of the time (perhaps with the exception of Rousseau and Marais). Plucking the viol was a skill that was developed in earlier times, seen in the works of the

He makes all these efforts to destroy the playing of accompaniment, calling it a rough play, without spirit, graceless, and that one can practice with one finger only as he told several people; but if his friends who gang with him were willing to talk in good faith, they would well and truly say the reason why the pamphlet's author has to talk like that of the playing of accompaniment.⁶²

In order to achieve his goal, he says that the late Monsieur de Chambonnières never wanted to accompany on the harpsichord and that he loathed accompaniment, I answer that the pamphlet's author does the same in the same spirit, for who does not know that Monsieur de Chambonnières did not know how to accompany, and that it was for that reason that he had to give up his responsibility at the King's and to make do with Monsieur d'Anglebert; and as regarding what he says of the late Monsieur Couperin it is not,⁶³ and never has a knowledgeable man despised accompaniment, for everybody knows that one needs more science and spirit to accompany well than in playing of *pièces*, because the routine in pieces added to some natural disposition makes sometimes learners excel over their Masters;⁶⁴ it is why, I say that each style of playing of the viol has its own merit, and that the one does not diminish the other in any way and that as far as accompaniment is concerned the pamphlet's author talks as a man who does not know about it and carries it out poorly; for me I appreciate it and rely on the skilled and the learned. And I can even say that one of the skilled organists of Paris [10] told me he was coming to the concert especially to hear my accompaniment, and even if there was no voice it would be his great pleasure to hear me accompany on my own; I do not report this in order to boast, but to show that all skilled people do not despise accompaniment, I shall not tell you the name of the organist, for if the pamphlet's author knew that, he would as soon say that he is an ignoramus and a man without taste.⁶⁵

Let us now consider Transposition. I let capable people and those who know what a concert is, judge if one practices Transposition only as a concession, for myself I argue that it is out of necessity, otherwise it would never be practised, and the necessity arises when voices cannot suffice to the extent of their parts, for being too high or too low, as also when one wants to make a contralto sing a mezzo-soprano or haute-contre, I mean this when it is a piece for a single voice, and with other parts as well.

English lyra-viol players. Rousseau denounces this method of playing as it reveals similarities to plucked instruments. As much of his ideas on viol technique are based on the premise that viols and plucked instruments developed separately, to advocate this style of playing would be an admission of their potential technical similarities, thus weakening his arguments for his *port de main*, the practice of reading from tablature and the use of the viol as a harmony instrument.

⁶² Rousseau makes no defense for his purported style of playing. Instead, he accuses Machy's 'clique' of dishonesty on this matter.

⁶³ Rousseau refers to harpsichordist Louis Couperin (c. 1626-1661).

⁶⁴ It appears Machy may have made an example of the harpsichordist Jacques Champion (1601/2-1672), also known as the Sieur de Chambonnières. Machy explains how Chambonnières disliked accompaniment and expressed an aversion to it. Rousseau, on the other hand, maintains that Chambonnières did not know to accompany. It appears incredible that a court musician like Chambonnières would not possess the knowledge or ability to accompany. Even if he did not, accompanying would have been an easy skill for him to acquire. Nevertheless, little is gained from Rousseau's account of Chambonnières and its effect on accompaniment on the viol. The practice of accompaniment on the harpsichord refers to the playing harmonies, especially the realization of a bass line. The viol is simply a melodic bass instrument. See Ng, 186-89.

⁶⁵ Rousseau does not name the Parisian organist. It appears that opinions on his competency were not universally shared.

The pamphlet's author makes it clear that what I said about Transposition frightened him, when I said one should be able to play high pieces as low ones, and low ones as higher ones.⁶⁶ And in order to destroy that he makes a comparison that should frighten small children, and at the same time he offers a method of his own making; but I challenge him to try it out, and there is nobody who could put it to practice without making errors at every moment: I mean to say, without producing tones where only semitones are required, and semitones where there should be only tones. I am satisfied that highly skilled people approved it and found it quite useful, and that several persons presently use it in order to perfect themselves, and without much effort.

The pamphlet's author then throws himself on the comment which comes after the foreword of my book, where he says a number of things to which I already responded, I only stop at what he says that Monsieur de Sainte Colombe has not read my book, and that consequently he did not approve of it, and on the duel challenge about which I have already talked.

I admit that Monsieur de Sainte Colombe did not read my book before it was in print, but it is true to say that it is me who read it in his presence before that time, and that I pointed to him all the places that create disagreement between the pamphlet's author and myself, and that he approved of them, because without that, I would not have been so arrogant as to thank him for his approval and to say so in public.⁶⁷

Furthermore, if it was true that Monsieur de Sainte Colombe was in the state of mind the pamphlet's author is reporting, I would have a right to accuse him of ill will because he told me the contrary, but that would be making him a serious insult, to think of him in that way.⁶⁸

As regards the duel challenge, everybody knows that the pamphlet's author, disparaging me everywhere as much as he could, I sent him a duel challenge to play against him the pieces of harmony, to accompany and to transpose; to which he answers that he has got some repugnance to commit himself with me, it is not necessary for me to dwell any longer on that, everyone knows the reason and it is very easy to guess.

[11] He says that Monsieur de Sainte Colombe disapproved of me in that. He does not say the truth, Monsieur de Sainte Colombe found what I did was appropriate, to make the noisy tongue of the pamphlet's author keep quiet.

⁶⁶ While it appears that Machy may have feared the practice of transposition, this is dubious considering the talents of a master like Machy. It is far more probable that Machy was shocked at Rousseau's disregard for the effect of the viol's effect on high and low sounds.

⁶⁷ This may imply that Machy and Sainte Colombe corresponded concerning Rousseau's *Traité*.

⁶⁸ Although Rousseau may have received approval from Sainte Colombe on the issues that were in conflict with Machy, Sainte Colombe did not have the opportunity to read the *Traité* before it was published. Rousseau simply 'read it in his presence'. This account is strange because it begs the question why Rousseau did not simply allow Sainte Colombe to read the unpublished *Traité* himself. This may suggest that Rousseau did not intend Sainte Colombe to read it, or perhaps Sainte Colombe could not do so. Furthermore, as the issues in the *Traité* were discussed orally, there is a possibility that discrepancies may have emerged.

He quotes Monsieur de Visé and at the same time gives a riddle.⁶⁹

I am annoyed that he gave the name of Monsieur de Visé, because the respect I have for him would have made me keep for myself what the pamphlet's author forces me to say, here is the story.

The pamphlet's author not knowing how to avoid the duel that was presented to him on my behalf in the presence of his students, thought Monsieur de Visé could help him preserve his honour, they conversed about it together and having recruited the lute Masters who are intriguing and all their friends, they went to find them at the concert that was taking place every Tuesday at Monsieur de Montalan's, where I usually accompany, then the concert that had lasted two long hours having come to an end, I saw all the people of the clique gathering and letting all those who were not part of their group go, they were talking together and were taking their measures, I did not conceive what their design was, but Monsieur de Visé started to brief me about it by asking if I did not want to hear a *sarabande* he had composed on viol, which I accepted in good faith, he played two pieces and when they ended everybody got up and left, when Monsieur de Visé getting up said those words, do you want to play? To which I answered no, for the following reasons. Because I could see it was something premeditated. Because there was an audience of only the clique and their friends. Because if Monsieur de Visé had the intention of encouraging me to play, honesty obliged him to present me with the viol to be the first to play, and finally because the compliment he gave me by simply saying 'do you want to play?' appeared to me badly digested, and I was surprised to see a Court gentleman like him wanting to engage me to play in such a dishonest way.⁷⁰

I thought of making a comparison on this story, but because Monsieur de Visé would have found himself in such an ugly position, I do not want to give him reason to complain about me and I shall be content to tell you that in another concert Monsieur de Visé told me in private that he was comparing a *tenuës* on the viol to a *Louis d'or*, and a *beau trait* to a *double*, I told the story of that opinion to two highly skilled men, the first answered that he could not believe it, and that Monsieur de Visé would make it known by this that everything shiny is not necessarily gold. The second one said that one should interpret it in his favour and that after having said that he compared a *tenuë* on the viol with a *Louis d'or*, he had then meant to say that he was comparing a *beau trait* on the viol to a *double Louis d'or*.

The pamphlet's author concedes that the different that divides us is the *port de main* and the *tenuës* and he calls that the essential rules to play the viol well, and I call them two formalities, one of which consists in the name only, and I say that to call

⁶⁹ This riddle is contained in Machy's Reply. It may have been an insignificant comment as Rousseau does not take issue with it. It simply suggests that Visé and Machy were in correspondence.

⁷⁰ There is little evidence in this testimony that proves any wrongdoings by Machy, the 'clique' or Visé. There is also no mention of Machy's presence at the concert. While we cannot be completely certain that Machy did not mastermind the incident (or that these events actually took place as recounted), these words simply describe Visé's desire to hear Rousseau perform. It is possible to speculate that Rousseau was not expected to perform solo at these concerts, as he was engaged as an accompanist; however, it does seem incredible that the 'clique' was influential in making the audience leave the concert. It is also very suspicious why Rousseau should not play for Visé. Rousseau, having put himself on the line with his extremely outspoken *Traité*, must have surely anticipated some kind of reaction from other musicians. In this instance, it was the desire of musicians and their friends in attendance to hear the author perform. In this light, this should not have been an unreasonable request. This account also begs the question how Rousseau would have known about the scheme in such detail, yet allow himself to be involved in it.

that essential rules to play the viol well, is to make the accessory the principal, and to prefer formalities to one's own rights.

[12] In order to play viol well, the essential rules are to draw a beautiful sound from the instrument, and to play with freedom and spirit; let us presently examine on that model the playing style of the pamphlet's author and we shall know if he was right to decry mine in order to esteem his.

However, for lack of a name in a small formality and of a little permit in another, the pamphlet's author makes me lose my case, and in the assembly of his clique of which he pretends to be a simple clerk he reads to me my sentence by which, after several insults, it is ordered that my posters be torn apart, and my book reduced to pieces and bits, but he should allow me to lodge an appeal against that judgement, which apparently has been pronounced after supper or at least after a good dinner, and to appeal to competent judges, enlightened and passionless. And when he adds that he is innocent of the sentence's rigour, let him remember that Pilate did not talk differently.

I now consider the moral reflections by which he concludes his pamphlet, and I advise him to take them for himself. To not have such a high esteem of himself, and to make more justice to others; for that is the sole fault I find with him, and it is what brought him to make a pamphlet to try to ruin me; remove that flaw from him, you will find in him a very honest man: furthermore, if he wanted to listen to my advice, it would be to part with the bad company who flatters his passion and involves him in nasty businesses; he is right to say he is only the writer of that work, for I recognise in it nobody else but him.

Here it is, Sir, a small part of what I could answer; for you see well that I kept silent on several issues that need to be refuted, which would not be difficult for me, since I knocked down the two difficulties of the *port de main* and of *tenuës*, that are the subjects of the discord, and to which he boasted that I could not respond: but it so happens that truly the author of the *avertissement* is the author of the pamphlet, you will see then that I will let nothing pass and that I shall speak much louder of the things I only lightly touched on, and that all the encounters and stories that he is quoting and that he is not reporting, because he has not invented them yet, will only be phantoms. I should also wish that the cabbalists come in the open, for I have a few good things to tell them; I shall expose them for all eyes to see in a light in which they have not been seen yet, meanwhile the pamphlet's author can be assured that all the insults he throws at me, that of usurper, false-devout, envious, malign, ambitious, ignorant, man of ill will, malicious, arrogant, Doctor Fariole, blinded, uneducated, ridicule, a man that could scare the devils, foolhardy, devoid of good sense, extravagant, and generally all the invectives with which he charges me, do not trouble my rest, and if I have to lodge an appeal in Justice, it will be from good counsel and without passion. And so that you can know I have no animosity against him, I wish that his work was not of the nature of vipers, which tear to pieces the womb that gave life to them. Let him be as happy and content as [13] I am, and let his affairs be in no worse state than mine. In the eyes of those of his clique, who made with him a formal vow to destroy me, I can address to them these words of David: *Surrexerunt in me testes iniqui & mentita est iniquitas sibi*.⁷¹

Truly, Sir, I cannot help myself, before ending this response, to tell you that I am significantly touched by the pain that my treatise of viol inflicts on Monsieur M. and that, had I foreseen what happened, I would never have touched on his rules; but

⁷¹ Psalm 27:12 King James Version: 'for false witnesses are risen up against me, and such as breathe out cruelty'.

who could have known that he would have reacted with such a fit of anger?⁷² so much so that he told a few people that he never offended God as much, as since he has seen my treatise: would you not say that the disagreement that exists between he and I, is an affair of the least importance; and that all his wealth, his honour, and his reputation depend on it: however if one examines the issue, one will find that no subject could ever deserve less to lead to such excess; for no one could make me see that I said anything in my treatise that could make anyone suspect he is not a skilled man, and an honest man; it is only about the name of a formality, and about a little liberty taken in another, which are two things that Monsieur Hotteman who was his Master and a very skilled man was not practising either in name or in effect; and for that you see to what height he has carried this disagreement, then that he did not believe there was any more reasonable way of avenging himself against the so-called injury he thinks I do him by disputing these two formalities, than to flare up in invectives and calumnies against me, without considering that the insults are only harming those who tell them, and that it is the reason of those who have none: for me, I would have far more reasons to get angry against him when I see his pamphlet; but far from it, I am touched with compassion for him, and I wish him to reflect on how little reason he has to push things to such extremes.

I notice that you pray me at the end of your letter, to leave with you the choice of response that you will give; I do not know for what purpose you address that prayer to me, but I want to believe that you will make good use of it, that is why I entrust it to your caution, and I pray you to not only dispose of the answer, but also of the person who could not recognise enough the token of friendship you gave him on that occasion, while waiting that I give you marks of it, please receive the protestation that I make you to be all my life, with all possible affection, sincerity and recognition.

MONSIEUR,

In Paris, the 30th October 1688.

Your very humble and obedient servant.

ROUSSEAU.

⁷² Rousseau makes his most blatant reference to Machy by calling him 'Monsieur M.' Despite stating his earlier reservations, he has taken this risk and admitted to his readers that he has always referred to the 'author of the pamphlet' and the 'author of the *avertissement*'. Despite the many references to Machy in Rousseau's *Traité*, Rousseau asserts the opinion that his actions were justified. Unlike Rousseau's *Traité*, Machy's *avertissement* was directed towards the public.

While the quarrel between De Machy and Rousseau seems to be mainly an argument on the different aspects of viol technique and style, it can also be viewed as a form of competitive advertising. After all, their livelihoods were dependent on the sales of their publications as well as their ability to attract students. Failure to do this could have been detrimental to their livelihoods and long-term success as violists.

Many of the anecdotes in the *Réponse* are explained by Rousseau in very peculiar ways. Many of the accusations are not refuted on their own merits. They often deflected to other rationalisations. This document also allows us to better understand Rousseau's thought processes, whether or not his sense of reasoning may be properly justified.

Although De Machy's *avertissement* was addressed to the public, Rousseau took it upon himself to criticise De Machy in his *Traité*. In doing so, Rousseau may have implicated himself in the *Réponse*, allowing himself to appear to possess some of the deficiencies in knowledge concerning the issues raised by De Machy.

The peculiar way in which the *Réponse* was transmitted leaves us with a few unanswered questions. Who was the 'friend' who wrote to Rousseau about Machy's Reply? Was he simply a fictionalised 'friend' made up by Rousseau to distance himself from Machy's Reply, thus ensuring the neutrality of a third party? Could Machy's Reply have been the work of De Machy's supporters, keen on bringing down the upstart Rousseau? Did Machy's Reply really exist at all?

Whatever the truth may be, it is certain that this document cannot be taken at face value. It is not difficult to see that this is a subjective document, written from a point of view of a violist who was struggling to be taken seriously by the other more established players. Fortunately for modern violists, many of the techniques of viol playing that were discussed by De Machy and Rousseau can be examined in practice. Perhaps through the further practical study of these techniques, we will be able to determine the validity of the writings of these historical violists.

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NOTES ON THE CONTRIBUTORS

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Richard Sutcliffe began his musical training as a modern violinist and performed extensively in youth orchestras, including the National Youth Orchestra of the United States of America. In 1996 he received two bachelor diplomas from the State University of New York at Potsdam in violin performance and music education. Already an active performer of early music he continued his studies at the Koninklijk Conservatorium in Brussels where he finished two maastergraad diplomas with Wieland Kuijken, studying viola da gamba and chamber music. Richard has performed on violas da gamba throughout Europe and the United States both as a soloist and with various chamber ensembles. He has lectured on the late history of the viola da gamba and his research has been published by the viola da gamba societies of the United States of America and Great Britain as well as Musica (Belgium) and the Centre de Musique Baroque de Versailles. His current projects include a database of iconography of the viola da gamba as well as publishing modern musical editions of the works from his research.

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Andrew is the current curator of the Viola da Gamba *Thematic Index of Music for Viols* and General Editor of this Journal. His principal research interests are in English Court Music 1485-1714, and music for viols, especially that of John Jenkins. He has published much on both topics in books and articles.

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After gaining a scholarship in 1998, Shaun moved to Europe to study instrumental performance: violin with Margaret Faultless and Oliver Webber (Royal Welsh College of Music and Drama); and the viol with José Vázquez (Hochschule für Musik und Darstellende Kunst, Vienna), Richard Boothby, Lucy Robinson (Royal Welsh College of Music and Drama), Mienke van der Velden (Conservatorium van Amsterdam) and Philippe Pierlot (Koninklijk Conservatorium). He also participated in the masterclasses of José Vázquez (Les Festes de Thalie) and Catherina Meints (Pan-Pacific Gamba Gathering and Baroque Performance Institute).

In 2000, Shaun founded *Musica Obscura* (Singapore), an early music group, which he directed until the group disbanded in 2004 when he moved to Perth, Western Australia. At the University of Western Australia, he studied musicology with David Tunley and Suzanne Wijsman as well as orchestral conducting with Peter Moore OAM. During this time, he also taught himself to play the theorbo.